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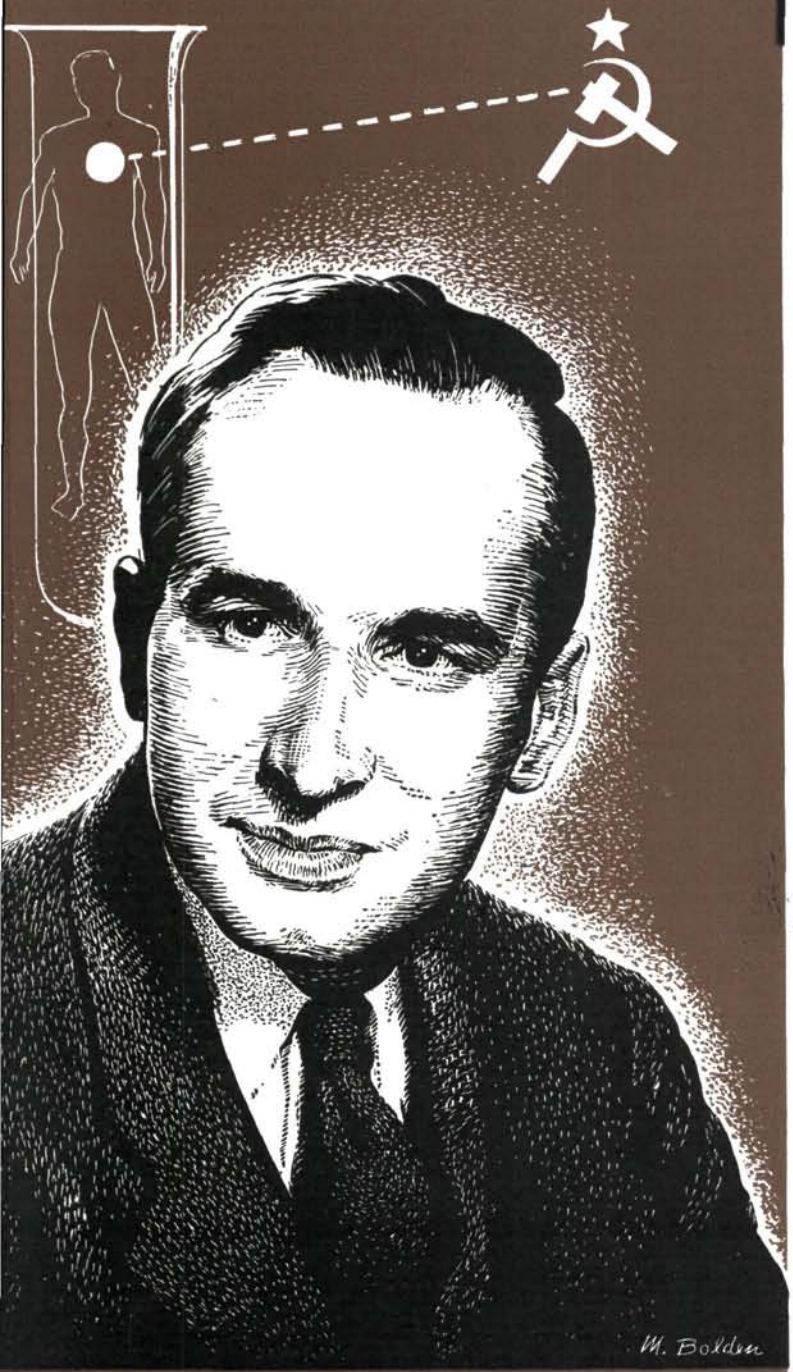

Raymond A. Bauer, author of "The New Man in Soviet Psychology." (See page 23.)

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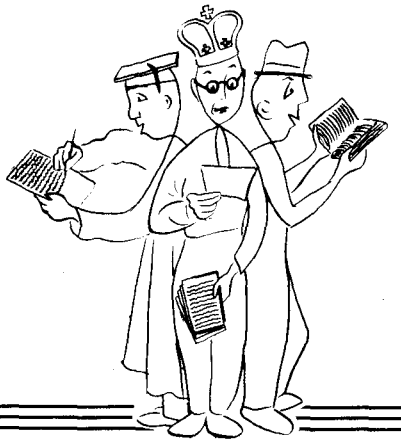

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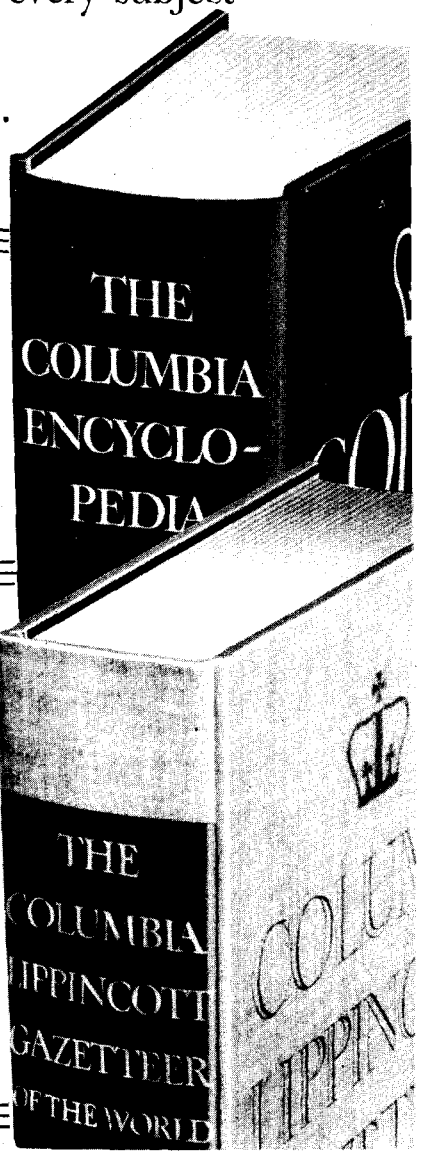

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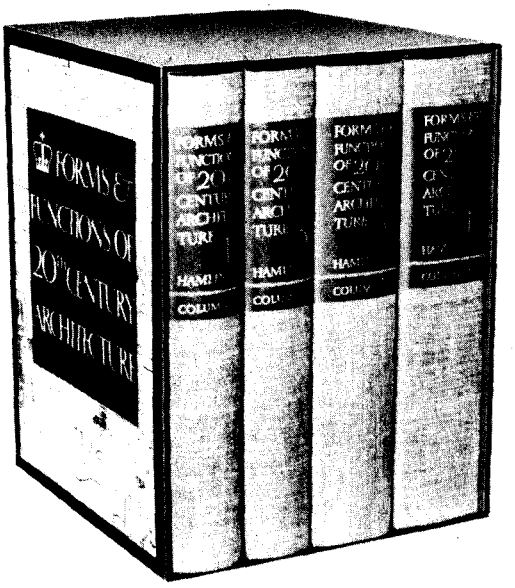

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Good News

▸ Officers and enlisted men of the Howitzer Company, First Battalion, 101 Armored Cavalry Regiment, New York National Guard, in New York City, have adopted a Greek child through the Foster Parents' Plan For War Children, Inc. The boy will be supported by contributions from the guardsmen's pay. First Lieut. Edward D. Brown, Jr., company commander, believes his is the first Army unit to take such a step.

▸ The Flying Doctor Service of Australia is steadily expanding its work in bringing medical aid to the people of "the outback." During the last twelve months aircraft of the Flying Doctor Service made nearly one thousand emergency calls into the outback. From nine different bases throughout Australia a continuous radio hook-up is maintained between the flying doctors and seven hundred remote settlements and stations. The Service has developed three methods of treatment. Patients in need of immediate treatment are flown to the nearest hospital by aerial ambulance, those with minor ailments are advised on treatment by the doctors over the air, and regular clinical visits are made by the flying doctors to a chain of stations. The Service has also pioneered a system of broadcast education for children in the distant settlements of "Down-Under" land.

▸ In British Somaliland, the Save the Children Fund has just opened a center for vagabond and abandoned children. Already more than one hundred boys have been gathered in Hargeisa where they are receiving medical care. Later, they will be educated and will be taught a trade. The boys elect their own leaders and meet each day to organize their work and discuss discipline problems.

▸ For the first time since its establishment in 1909, the Hawaiian Islands National Wildlife Refuge, which extends for 1,500 nautical miles northwest from Honolulu, now has a satisfactory system of supervision, according to an announcement made by Secretary of the Interior Oscar L. Chapman. This has been achieved through an agreement entered into by the Territorial Board of Commissioners of Agriculture and Forestry and the U. S. Fish and Wildlife Service which provides for the joint administration and supervision of this island group to safeguard its distinctive bird and animal life. These islands protect the largest nesting colonies of albatross in the Northern Hemisphere.

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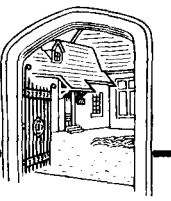

Melville's Quarrel with God

By LAWRANCE THOMPSON. The author argues that Melville, seeking to disguise his agonized conviction of the cruelty and malice of God, consistently satirized Christian doctrines by resorting to literary deceptions that could simultaneously satirize and hoodwink his orthodox readers. "This book will upset Melville readers more than any book about his mind and art published in many years. There will be controversy in which the brilliance of many of the analyses, the subtlety and soundness of many of the perceptions will be ignored as the brickbats fly."—*N. Y. Times.* *475 pages, $6.00*

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TRADE Winds

EDITOR'S NOTE: *For this issue Bennett Cerf's podium as conductor of* TRADE WINDS *is taken over by Fon W. Boardman, Jr., advertising and publicity manager of the Oxford University Press.*

● ● The Columbia delegation to the annual meeting of the university presses, which is about to convene at Ithaca, may get a chilly reception from the Cornellians. The new "Columbia-Lippincott Gazetteer" locates Ithaca as being "45 mi. SSW of Syracuse."

● ● Bill Miller of the Syracuse Press may be able to smooth things over with his story of the latest productions of a professor on his campus. This scholar was hard at work on a book and was being assisted by one of his graduate students in such matters as checking references and reading proof. Finally, the book was finished and, by chance, was published on the same day the professor's wife gave birth to twins. Walking across the campus on that great day, the professor was greeted by a colleague who offered congratulations. "Thanks," replied the new author-father. "I couldn't have done it without the help of one of my graduate students."

● ● The index to a recently published Johns Hopkins Press book, "Ontology," by James K. Feibleman, has four page references under the heading "Nothing."

● ● A telegraph operator in Baton Rouge threatened to report a Louisiana State University Press official for the illegal practice of medicine when he sent a telegram to a binder reading: "Straighten colophon on Mason spine."

● ● "How amazing our economic organization really is can be fully appreciated if one stops to ponder earnestly the logistics of a Sunday School picnic," writes John S. Gambs in "Man, Money and Goods" (Columbia). "That requires a general chairman with almost dictatorial power; careful planning; various sub-chairmen in charge of food, recreation, and transportation also vested with authority; plus endless telephone conversations about watercress sandwiches with mayonnaise. All this central direction for just a few hours' picnicking! And yet there is no central direction for our vast American economic system which feeds 150 million people more or less adequately three times a day more or less; transports them billions of miles from sun to sun; and finds a bed for nearly all nearly every night."

● ● There is, quite understandably, a printer in Baltimore who now charges foreign-language rates for setting type from manuscripts of modern poetry.

● ● Of the making of odd titles for books, and of the ordering of books by the wrong titles, there is no end. Some of the better recent examples from university presses include: An order the University of Pittsburgh Press received for "Improving the School Board through Education"; they publish "Improving Public Education through School Board Action." An order the University of Pennsyl-

vania received for "Pelagius in the Fifth Grade"; they publish "Pelagius and the Fifth Crusade." An order Stanford University Press received for "Psychologists Unrepaired"; they publish "Psychologist Unretired."

● ● The University of California Press had title trouble within its own precincts when a stenographer ended up with "Virgin Memos of the Sierra Nevada" instead of "Birds and Mammals of the Sierra Nevada." The University of Minnesota Press brought trouble on itself when everyone in the office was invited to offer suggestions for a title for a book about the Minneapolis Symphony Orchestra by book-and-music critic John K. Sherman. Among the saner suggestions were: "Bach on Barren Ground," "The Orchestra That Built a Mitropoulos," and "Sherman's March to High C." They finally settled sedately for "Music and Maestros: The Story of the Minneapolis Symphony Orchestra."

● ● A professor of ancient history from a Northern university delivered a lecture on his subject before a

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"March is long spent, and much of April has passed: How many springs can an aging man expect to meet? Well, think not of the endless affairs which you cannot control. Enjoy your limited amount of wine while you can."

"I hear the roaring voices of an army's roll call . . . I notice the stout youths have mothers to see them off, only the thin boys are lonely and forlorn . . . O mothers, stop those streaming tears, More weeping will only wither your eyes . . . Seeing your sons off, you need not cry your hearts out."

TODAY a book is considered handsome if it has lavish illustrations, a flamboyant jacket and an expensive binding. Once, however, book makers possessed a rare skill (almost a lost art today)—the ability to enhance and beautify a volume with magnificently designed endpapers. In **DECORATED BOOK PAPERS.** by the late ***Rosamond B. Loring*** *($3.75)*, an unsurpassed modern craftsman examines the history of endpapers and of marbling and tells how to make them. Privately printed in 1942, this book went out of print in less than six months: since then it has become a collector's item. The new edition includes a Foreword by Philip Hofer, essays by Walter Whitehill, Dard Hunter, and Veronica Ruzicka, and 16 reproductions of decorated book papers (see the border of this page.)

Self-help books sell in the millions, thousands rush to psychoanalysts' couches and seek escape in every sort of mad pursuit. **EMERSON'S ANGLE OF VISION** written by ***Sherman Paul*** *($4.50)* presents the great transcendentalist as the intellectual and spiritual guide who might well lead us out of our despair. This excellent study delves deep into Emerson's vision of the relation between man and nature, showing how his philosophy — founded as it is on human needs, developed with a passion for the affirmation and enactment of ideas — has relevance today.

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women's club in a Southern city. He spoke of the Greeks, the Romans, the Assyrians, the Medes, and the Persians. After the talk two well-dressed dowagers came up to him and told him how pleased they were with his remarks. "Our mother," one of them confided, "was a Mead."

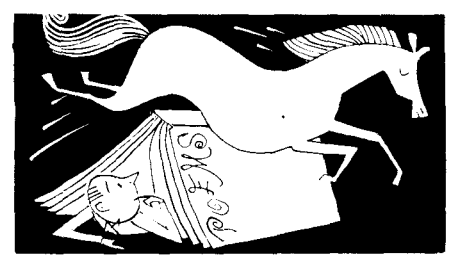
● ● When Oxford University Press here in New York sent out a news story about Gilbert Highet's quietly sensational talks on books which it sponsored over WABF-FM this past season, one sentence compared the program with another radio show about books which often "winds up in a 'rhubarb' with the mistress of ceremonies helplessly shrieking, 'Gentlemen, gentlemen!'" By airmail came a query from the venerable parent office, the Clarendon Press in Oxford, England. Just what does "rhubarb" mean and should the Oxford dictionary editors take notice of it? Oxford (New York) replied to Oxford (England) with scholarly references to Red Barber, and suggested that "tearing up the pea-patch" and "in the cat-bird seat" might be added to the list.

● ● Yale University Press has followed the example of some others by offering graduate students and faculty members a lecture series on the problems and procedures of scholarly publishing. Best attendance was at the session on the preparation of manuscripts where Associate Editor Roberta Yerkes spoke so effectively on style that, at the conclusion of her remarks, one graduate student turned in his attendance card with its mimeographed instructions thoughtfully edited. Did a good job, too.

● ● Incidentally, Professor Highet, who would have been Rex Harrison, Alexander Woollcott, or Hopalong Cassidy if he hadn't decided to become a teacher of the classics, tells of the Oxford don, nearing 100 and finally retiring after seventy-five years or so of teaching, who was asked if he could sum up the life of scholarship in one sentence. "Yes, I can," he murmured. "Verify your references."

● ● The University of Illinois Press has found a new way to sell books. The jacket design of "Bibliography in an Age of Science" includes a reproduction of part of a page from another Illinois book. A Brooklyn psychiatrist bought a copy of "Bibliography" and wrote to inquire about the book with its page showing on the first book's jacket. Informed of the title, he ordered it by return airmail.

● ● There was a great deal of discussion at the University of South Carolina Press before "White Horse Leaping" was decided upon as the best title for a book of poems by Drayton Mayrant. It turned out that the



title was more appropriate than anyone realized. In every other generation of one branch of Mayrant's family, someone has had a fatal accident involving a white horse.

● ● "Though scholarly writing need not be as beautiful as a symphony," Eugene S. McCartney writes in the *Michigan Alumnus*, "it should not annoy one like the crunching of popcorn in a theatre."

● ● Back in 1914 the North Carolina Folklore Society planned to publish, by Christmas of that first year of World War I, a book of its collection. The book was postponed until June, and 300 advance subscriptions were in hand. Came another delay, but the volume would surely be ready in 1916. In 1922 and again in 1925, the society's editor was sounding out publishers as to costs. Now, only thirty-eight years and three editors after it all started, Duke University Press this summer will definitely bring out

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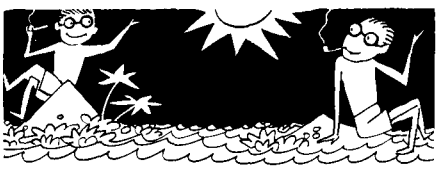
the "Frank C. Brown Collection of North Carolina Folklore." However, instead of one volume of 200 pages, this will be the first three volumes, of about 750 pages each, of a five-volume series. Despite the climate, things seem to snowball in the South.

● ● The University of Wisconsin Press has entered the cookbook publishing field but is not likely to cause Fanny Farmer to drop her skillet. Its book is "A Glossarial Index to 'De Re Coquinaria' of Apicius." This index to a Roman cookbook is issued on microcard, and Wisconsin is discovering that some editors of learned journals don't seem to have heard of microcards. They ask for review copies. Wisconsin sends the microcards. The editors write back: "Please send us a copy of the book."

● ● "Your Rugged Constitution" (Stanford), one of the major publishing phenomena of the past year, is going as strong as the Constitution itself. Many business concerns have been buying it in quantities, with only one depressing note so far. A top-level executive of an eastern company wrote Director Donald Bean: "A few weeks ago one of our directors sent me a sample copy of 'Your Rugged Constitution,' suggesting that we might wish to distribute some copies. A few days later this director died of a heart attack."

● ● "Cultural Sciences" (Illinois) is by Florian Znaniecki, one of the most respected of sociologists. But in all his seventy years Zaniecki has never



taken a formal course in sociology. He has been complimented on his lucid style, but he has never taken a course in English. A native of Poland, he learned English on a boat bringing him here from Hitler-ridden Europe. During the voyage he wrote his first article in English, upon arriving submitted it to an American scholarly journal, and had it accepted promptly.

● ● Bennett Cerf, to whom I am indebted for the loan of this space, is already a landmark. According to "The Columbia-Lippincott Gazetteer," there is a Bennett Island (in the East Siberian Sea) and a Cerf Island (in the Indian Ocean). Let no one suggest that a volcano would be more appropriate. —FON W. BOARDMAN, JR.

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"C'est un mystère"

The present Secretary to the Delegates of Oxford University Press was once asked by a distinguished foreigner at a dinner party many years ago to explain the difference between the Clarendon Press and the Oxford University Press. A hush fell on the table. Panic seized him. All he could do was to mutter *"C'est un mystère,"* and withdraw into the soup.

The first point that he should have tried to make clear, had his French been equal to it, is that "Clarendon Press" is not the name of something that is distinct from the Oxford University Press. It has, it is true, come to be used in the last fifty years or so as a convenient way of indicating a departmental distinction within the Press, but originally it was simply the name of the Press itself. When the University set up its press in Archbishop Sheldon's new theater in 1669, the title pages bore such imprints as *Oxoniae E Theatre Sheldoniano* or "Printed at the Theatre in Oxford." Early in the next century the press was transferred to the new Clarendon Building in Broad Street near by, and the change of address was registered on the title pages. The typical imprints now became *Oxonii E Typographeo Clarendoniano or* "Oxford: at the Clarendon Printing-House."

When the Press outgrew the building in the Broad and was moved, in 1830, to the new premises in Walton Street, Oxford, which it still occupies, the imprint "At the Clarendon Press" had become so well established that it continued to be used.

"Very confusing"

It was in 1880 that the London organization was set up, and Henry Frowde became the Publisher to the University. The lack of precision in modern English usage of such terms as "press" and "publish" is very confusing. The term Publisher to the University was at first intended to be understood in the restricted sense of the distribution of books. The function of Oxford University Press, London, was originally purely distributive, and it distributed only "Clarendon Press" books.

But before long the London department acquired two new functions. First, it began to undertake the distribution of books produced by other bodies, such as the British Academy and the Early English Text Society, and many of the American University Presses whose publications were intended for the same academic public as those of the Press. Secondly it became itself an editorial department.

Since there were now two editorial departments of the Press, the original Oxford department and the new London department, operating in different fields, it became necessary, if only for internal convenience, to find some way of distinguishing their products. The use of the imprint "At the Clarendon Press" was retained for, and confined to, the products of the Oxford department, for which the Delegates hold themselves responsible, while those of the London department, situated at Amen House since 1924, bore the imprint "Oxford University Press, London."

The Press belongs to the University. No outside capital is invested in the Press, so that there are no share-holders or debenture-holders with claims to interest or profit. Nor has the Press any endowments. It is self-supporting, making up on the swings of profitable publishing what it loses on the roundabouts of research.

These paragraphs are excerpted from SOMETHING ABOUT OXFORD UNIVERSITY PRESS, *by A. L. P. Norrington. A copy of the pamphlet is available, on request, from The Librarian, Oxford University Press, 114 Fifth Avenue, New York 11, N. Y.*

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UNIVERSITY PRESS ISSUE

Who Teaches the Professors?

Paul B. Sears

A CITIZEN of the Amazing Archipelago was renowned, if not for the quality, at least for the number of books he had written. In token of that fact he was always referred to as "The Man with the Brazen Bowels."

Admittedly it takes inner toughness to write a book, and sometimes more to keep from writing one. It takes toughness, too, to say no or yes as the publisher must when confronted with a manuscript. But the real toughies, in the end, are the readers who keep on, hopefully, reading, reading, reading. Back of all the machinery it is the consumer who really keeps things going. With all allowance to reviews and even to less amiable forms of censorship, there is no substitute for Dr. Johnson's famous prescription—the only way to know good books is to know the bad ones, too.

This week for the tenth time *The Saturday Review* presents its annual university press issue, coinciding with the annual meeting of the Association of American University Presses, held this year (its twenty-first anniversary) at Ithaca, with Cornell University as host. Last year the University of Toronto did the honors, royally piping the occupants of the head table through the long corridors of Hart House.

Generally this special issue of *The Saturday Review* has served as a kind of guest house organ for the members of this association, now technically, as it has been actually for some time, fully of age in the publishing field. As a result, the problems of editors, managers, and fabricators have been pretty thoroughly gone over—generally by themselves. This time the editors have elected to hear from the *users* of university press books.

When I say users, I cannot guarantee that all of the contributors come in with clean hands. Some of them *write* for these presses. But when they do, they write well, and I think you will find them a reasonably lively and intelligent lot. Since John D. Hicks is on the list, not all the humor of the issue is confined to cartoons and TRADE WINDS. Gustav E. Mueller is here, with Olympian comments on contemporary philosophical writing—astringent enough to keep the correspondence columns hot for the next quarter. In Alfred Frankenstein we have a guest equally perceptive in music and the fine arts, and a whale of a reader to boot.

History is in the making, hence we have Edgar Ansel Mowrer, who deals in fresh notions as well as fresh news. Thomas B. Costain writes as a popular scholar in foreign history, if there really is such a thing. Rupert B. Vance is a student and interpreter of human society in the South, as Marston Bates is for natural history in general and the tropics in particular. Harlan Hatcher, first and always a writer, is the only melancholy figure of the lot, for he speaks from within his lofty imprisonment as a university president.

Each member of the symposium has been chosen not merely because he writes, but because he writes out of fullness, and for that reason must be a reader. He has been asked not to use the ponderous apparatus of his scholarship, but instead to give us his off-the-cuff impressions. There are, naturally, cuffs and cuffs.

Despite a lifelong belief that the only good stories are old ones, I must admit my grudging enjoyment of Fon Boardman's topical turn at TRADE WINDS. The reviews, so far as I have seen them, are excellent, and some of them deal with impressive examples of university press output. Thomas Wilson's rear-guard pot-shots have not shown up as I write, but I have reason to hope for the best. And that hope goes for the literary samples which the talented myrmidons at *The Saturday Review* headquarters are even now scooping out of university publications. A dismal task this would have been twenty-five years ago, let me add.

In short this is a good show, and I hope you like it.

It is not up to me to do any lily-gilding. Many others have said better than I can say what the university presses have done for all concerned. But for the record, let me praise these presses for their role in educating my own profession. We teachers are a naive, and in some senses, a spoiled lot. We work with youngsters who do not often answer back, and we quickly learn those conventions of professional writing which keep us in reasonable amity with colleagues in our own specialties. Their interest, after all, is in substance rather than form, and restricted at that.

But, brother, when we write for those beyond the charmed circle it is different! We learn the hard way that it takes at least two people to make a good book, one of them being an editor. We find it a matter of elementary prudence to open up towards our fellow teachers all over the place—Old Fuzzy to set us straight on a Greek derivative, someone else to clear the air on a bit of history, and the boy in the Van Dyke to see that we do not get too gay with our notions about inheritance of acquired characters. As Tom LeDuc says in his "Piety and Learning at Amherst," where he describes a period of stagnation, a faculty goes to pieces not so much because it fights but because its members ignore each other. With a lively press around, that becomes out of the question, praise be.

Now, on with the show!

—PAUL B. SEARS,
Guest Editor.

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Creating Literature on the Campus

HARLAN HATCHER

Literary historian; president, University of Michigan.

Harlan Hatcher

THERE are now approximately fifty university presses operating in some fashion in the nation. Their lists vary from three or four titles a year to Oxford's top position with 282 titles for 1951. Almost without exception the presses have come into being as an adjunct of campus scholarly activity. Research is a natural and indispensable part of the professorial profession. The end result is publication of the findings. Scholarly journals print the research papers. Shouldn't the universities publish the books, both to encourage the larger undertakings, and to make them available to libraries and other scholars? Since these works are of limited appeal, they cannot commend themselves to commercial publishers. The universities must print them or they remain in manuscript. A press would enhance the prestige of the institution.

At considerable initial expense, therefore, charged against such general or endowment funds as the institution may have, presses have been established to perform this service. They seldom make money, but they have generally been considered a justifiable drain on the budget.

Only within very recent years have these presses moved beyond this solid professional service to consider the wider opportunities theoretically open in the field of creative works and belles-lettres. In this important area the university presses have two difficult problems which they are just beginning to confront and attempt to surmount.

The problems are interrelated. One is to secure first-rate manuscripts; the other is to get distribution for their books.

Books of this style and quality are never abundant. They almost never issue from a university press, and when they do, as Paul B. Sears's "Deserts on the March" did, they are spectacular. They are living proof of the fact that the reading public is less concerned with the actual imprint than with the quality and reading pleasure of the book itself. They also keep alive the tenuous belief that good books will always find their public. The hard fact remains that in this field the university presses have so far made only a meager contribution.

The university presses seldom get first chance (if any chance at all) at these manuscripts. The reasons are fairly obvious, but they need to be noted. Most of these presses are small. They publish a short list in a miscellany of subjects, traditionally in specialized scholarship of limited appeal. Many of them are financed on a shoestring, usually as an isolated adjunct to more urgent university necessities. Often they require outright subsidy from the author to guarantee production costs. Few of them have adequate editorial talent and assistance, or design and production aid. Few of them have a royalty plan that yields the author any return for his labors. With some exceptions, they have no advertising at all, or, at best, only sporadic or unplanned spasmodic notices. They have no sales organization and no system of distribution.

This is all very discouraging to an author with what he is sure is a fine manuscript of the belles-lettres genre.

Over against these handicaps we observe the alert organization of the established trade firms who scout the country—including the universities—for good manuscripts and promising writers. They have much to offer an aspiring author: editorial services, all financial risks, standard royalties, advertising and sales organization and outlet, access to reviewing media, and all the other appurtenances to present-day publishing operations, including build-up to future publications and, hopefully, to a receptive public.

The author rather naturally turns to these houses rather than to the university press. I could cite several instances of manuscripts originally intended for routine university press publication which, cast in a style for a wider public, became profitable ventures for both author and commercial publisher.

This tends to leave the university presses with those manuscripts of a technical nature, scholarly reference, limited specialized appeal, or guaranteed money losers for their lists. They have performed a notable service by publishing them.

In so doing, they may be preparing the ground for greater service and usefulness in this wider field. Their impact upon publishing is gaining weight. Some of the presses are gathering experience and prestige and have become almost equal in scope with some of the established trade houses. They are learning the techniques of big-time operation. Chicago, Columbia, Yale, Harvard, Princeton, California, North Carolina, Oklahoma —to mention a few—are now large and established presses that have many of the characteristics of any good publishing house, with the added possibility of university support. Authors are responding.

ONE may be forgiven, in this kind of statement, for singling out a few citations. A fine sample is M. O. Percival's "A Reading of Moby Dick," published by the University of Chicago Press. It comes from mature scholar-philosophy. A penetrating mind has brought new dimensions for most of us to one of the great masterpieces of our literature in a clear, cool, precise and classic style. It is a little masterpiece.

The interest of the presses of the Southwest in regional history and culture has opened new fields and new markets. Harvard's "Eleanor of Aquitaine and the Four Kings" and Minnesota's "The Doctors Mayo" brought great biographies, excellently written, into the bestseller category under university press imprint.

There are at least two significant benefits to be derived from this enlarged concept of the function of the university presses. The first is the impact upon scholarship itself. I don't think this can be overestimated in the field of belles-lettres. During the present century this has not been one of our areas of distinction in America. We have been amazingly strong in the scientific and technical fields; we have been disappointingly puny in synthesis, in philosophical understanding, and in critical interpretation. We may be running low on the stockpile of fundamental scientific knowledge, but we have made few inroads on our philosophical and critical potential.

The university atmosphere has been unfavorable, and the publishing houses have not been too encouraging. The university presses have a rich opportunity to fill this need and to encourage writers able to meet it.

The second benefit goes to the presses themselves. There are many bright indications that readers exist who seek the kind of knowledge which the university presses can abundantly supply. The surest entry into this promising circle is through a wider and better publicized list of offerings more easily acquired by the market.

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Saviors of a Decaying Profession

EDGAR ANSEL MOWRER

Pulitzer prize-winning foreign correspondent.

Edgar A. Mowrer

NO well-bred American can doubt but that in our country ordinary book publishing is decaying — as a profession if not as a trade. One may, of course, answer that it has been decaying since Gutenberg —that, in general, the earlier a printed book was published, the more beautiful and enduring it is likely to be.

But the same cause that has brought about the physical decline of the book is now reducing the once noble profession of book publishing to something about as disinterested as shoe manufacturing. Rising costs and falling tastes have apparently created a situation where what books cannot be ballyhooed into best sellers must quickly disappear.

This is not entirely new. Something of the sort has been going on for decades. Years ago, fresh out of college, looking for the cheapest passage to Europe, I stayed a few days in New York with a most successful young magazine editor a few years my senior. He was kindness itself. When he heard that my ambition was to write books, he gave me some sound advice.

"A fine idea—but drop it. There's no future in it. Original books are obsolescent. The books of the future will be composed of magazines and newspaper clippings. The democratic age has neither time nor inclination for the old-fashioned book culture."

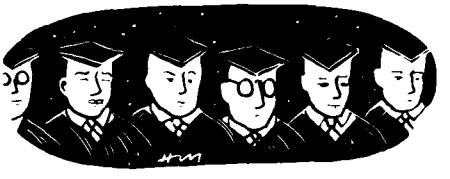
That young man was a little ahead of his day. Yet though his prophecy has not yet been realized, the lowering of taste which he foresaw has come to pass. Printed books are yielding to picture books, motion pictures, television, and radio. Further development along the same "pragmatic" line will presumably lead first to cultural and then to political decay, since no modern society can hope to maintain itself without a rising level of real education, most of which is inevitably bound up with more, not less, reading. Therefore, the commercialization of general book publishing is a truly catastrophic development—unless something else takes its place.

That something, I am pleased to note, exists. It is the university press. I mean the publishing house run by, or in connection with, a great educational center which can afford to bring out various writings not because they will sell but because they possess value on other levels. In the American universities the claims of the human spirit as such are still both honored and nourished.

To tell of the full development of the university press in America is beyond the competence of a newspaperman. It is however obvious to any steady reader that the university publishing houses are not only bringing out ever more and better books of specialized interest but are successfully publishing and marketing "trade" books for the general reader.

At least a third of the books I use every day for my writing on world affairs are university-published.

A visit to a modern university press is, for anyone who loves books as much as I, a pure joy. There alone one



finds printers seeking to follow in the path of the great forerunners, Aldus Manutius or Plantir.

From the universities also come increasingly those few volumes of basic thought that test a society's validity. Here is still a welcome for the "unintegrated" high-brow, the likes of whom are responsible for most of everything we call civilization. Indeed, I do not see how we could get along without the products of the subsidized press. I suspect that it is bound to increase in importance.

I am certain that it will if it is willing to assume one other task which it is qualified to perform. I mean keeping alive and available "trade" books of lasting merit when, for one reason or another, commercial publishers feel constrained to remainder or to pulp them.

Here is my theory:

Of the thousands of new books published each year, a handful deserve to survive. Of these, only a few become best sellers—along with much trash. The others almost immediately go out of print. Yet even best-selling good books drop out of sight eventually, when they can no longer be sold.

To take an example I know personally: When, a few years back, I sought to obtain for my young daughter copies of the ten or a dozen books that had meant the most to me as a boy, at least two-thirds could not be found. Instead I was offered any number of "up-to-date" juveniles inferior, in every respect but novelty, to the books I sought.

Nor is this condition confined to juveniles. Not long ago I sought a copy of a little book by a great Irish writer which is one of the political classics of our time—only to be told it too is "out of print." I am sure that such unmerited "deaths" occur each year. Here, it seems to me, is another opportunity for the university press keeping the better books alive at least for a generation or two.

I CAN SEE three ways of doing this. One would be for the university publishers to get hold of more quality manuscripts in the first place than they are doing.

A second might consist in taking over from the original commercial publishers the plates of whatever quality books they might feel constrained to drop, and regularly printing enough copies to stimulate a small but constant demand. This second aim could more readily be attained by university bookstores, one of which generally accompanies each university press. I have in mind something like this: An educated commercial publisher—there are a few left—who felt it necessary to "remainder" a certain non-selling book whose right to live he nonetheless recognized, would offer it to a Union of University Bookstores (to be created). A jury appointed by the Union would examine each offer. If the jurors found that particular work worthy of preservation, then each university bookstore would agree to stock, say, one to three copies every year, thus guaranteeing the publisher a sufficient sale to pay him for keeping the book in print.

The result might be surprising. Whereas now a large percentage of the books on sale in an ordinary bookstore represent the current year's vintage, the stock on hand of the university bookstore would consist increasingly of books permanently worth reading. Parents, students, educated people in general, would repair increasingly, not to the commercial bookstore, but to the university bookshop! In the process, the best American writing would be preserved and kept available to the best American readers. I can think of no finer undertaking for the university press—in addition to its present achievements.

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Adventures in Popular Scholarship

JOHN D. HICKS

American historian, University of California.

John D. Hicks

A GOOD many years ago I was in on the borning of the University of Wisconsin Press. It was a difficult birth, and the survival of the child was long in doubt, but many of us, including principally Dr. E. B. Fred, then dean of the graduate school but now president of the university, were determined that the baby should live, and live it did. What motivated us, more than anything else, I think, was the unsightly nature of the scholarly publications put out by the university up to this time. The designer of the various serially numbered "bulletins" must have been, I am sure, a state-contract printer with a single type-face at his disposal, an oversupply of heavy lusterless paper, and a firm belief that all university publications must be embalmed in covers of battleship grey. Once this dismal format was adopted, no one seemed to have had the imagination or the interest to change it. Sometimes the printing was against the grain of the paper, so that when one opened his "bulletin," its pages each stood out at a different angle and, like the hairs on a small boy's head, would never lie down. No wonder some wisecracker likened professorial research to "digging up bones from one graveyard in order to bury them again in another."

What we wanted to do, as Dean Fred expressed it, was to publish "beautiful books." Why should a product of the finest scholarship be presented to the public in so unattractive a manner that only those who were absolutely obliged to read it would ever give the "bulletin" a second look? Many of our publications had literary charm as well as scholarly merit; if given suitable book publication they might reach a far wider audience. We meant to try. With the assistance of an experienced editor and production expert (she was both), Miss Livia Appel, whom we snitched from the University of Minnesota Press, we went to work. Our very first book, "The Early Writings of Frederick Jackson Turner," published in 1938, set a high standard of format for the University of Wisconsin Press from which it has never since departed. We finally killed the old serial publications altogether on the ground that, if a manuscript was worth publication at all, it was worth publication as a separate and independent book. Besides, we couldn't keep our press alive and give away several hundred copies, through interlibrary exchange, of nearly everything we published.

The objective of "beautiful books" set for itself by the University of Wisconsin Press was then, and is still, a general university press objective. It is true enough that many of the commercial publishers were also beginning to see the light; one cannot claim the whole credit for the university presses. But the fact remains that books in general are issued today in an infinitely more attractive format than was common a few decades ago. Now, when one picks up a scholarly publication, he can count on it that he will like the feel and look of the book; he will be predisposed in its favor, not against it. This for a certainty was not always so.

But university presses have done a good deal more toward popularizing books of a scholarly nature than dressing them up in pretty clothes. University press editors have fought stubbornly against the old concept, possibly imported from Germany, that a scholar needn't be concerned over how he expresses himself, so long as he makes his meaning clear. One trouble with this notion was that sometimes authors apparently could make their meaning clear only to themselves. In any event, university press editors rolled up their sleeves and went to work on the manuscripts that came their way.

As a result these editors were, and are still, none too popular with their authors, and no doubt some of them do attempt to overedit. But I suspect that, as a group, they have done far more than our departments of English to improve the quality of professorial writing. The presses, too, have drawn a less and less rigid line between scholarly and popular publications. Why should scholars write only for each other? Why should the scholarly book, if it has an important message, not also be popular; and for that matter why should the popular book not be scholarly? Furthermore, why should anyone assume that professors are the only scholars? The range of publications regarded as legitimate for university presses has thus steadily widened. It perhaps goes a little far to say that "there is no such thing as a university press book," but it is probably true that almost any work of honesty and integrity (textbooks and fiction excepted) can win consideration for university press publication.

University presses have one important advantage over commercial publishers. The university press ordinarily does not have to show a profit; indeed, since practically every such press is subsidized in one way or another, it may even operate at a loss. This means that small editions may be printed, and the books kept in stock over a far longer period of time than the commercial publisher could ever contemplate. The University of Minnesota Press was over fifteen years in selling out a two thousand copy edition of my first book, "The Populist Revolt" (1931), whereas a commercial printer (assuming, contrary to probable fact, that he would have taken the book) would certainly have remaindered it after a few years, with the result that it would have gone out of print much sooner than it did.

SINCE university press editors can face with some equanimity the prospect of small editions and slow sales, they can publish many worthy books that commercial publishers cannot handle. Many studies of a regional or sectional nature come under this classification, and in handling them well such presses as the University of North Carolina Press and the University of Oklahoma Press have won for themselves enviable distinction. But certain other presses, with less conscious effort to exploit this field, are not far behind. Two of the best books of the year on American history are of this nature, both published by the University of California Press: Walton Bean's "Boss Ruef's San Francisco" and George E. Mowry's "The California Progressives."

On one aspect of publication the university presses are still groping for a way out. The prodigious cost of book-making nowadays has rendered especially acute the problem of the scholarly manuscript with extremely limited sales possibilities. Here the answer apparently lies in the greater use of offset methods. Authors are rarely pleased with this kind of publication, but it is becoming increasingly a necessity. And, whatever its shortcomings, it at least produces a tangible book rather than a roll of microfilm. University presses are doing a good service in promoting it and using it.

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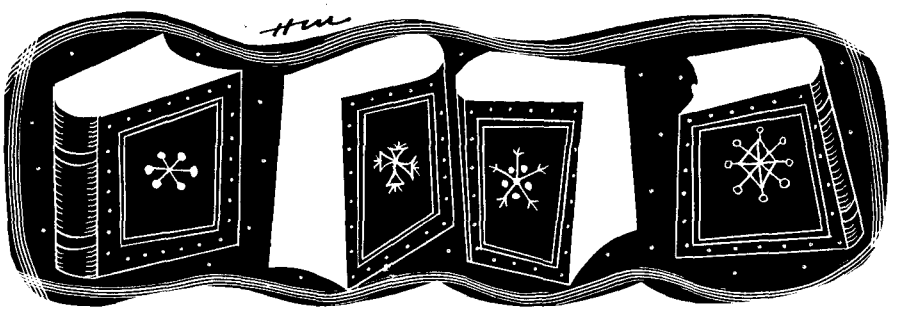

Lagging Patrons of the Arts

ALFRED FRANKENSTEIN

Art and music critic, San Francisco Chronicle.

A. Frankenstein

THE university press is generally supposed to publish scholarly books which, because of restricted sales potentialities, high production costs, or both, cannot be handled by the commercial houses. Actually, this is not true. Some of the most scholarly and expensive books to cross my desk in recent years—books like Jacques Barzun's "Berlioz and the Romantic Century," Otto Erich Deutsch's "Schubert Reader," Alfred Barr's "Matisse," Marshall Davidson's "Life in America," and the "Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend," have all come from the commercial side. At the opposite side are some few books, which shall here be nameless, which have appeared under the imprint of university presses despite the fact that they are inadequate if not incompetent in scholarship and paltry in their production costs.

In general, books of this latter type seem to be issued by university presses which have small lists and publish only sporadically; they are not in the same league as the presses of Harvard, Yale, Columbia, Princeton, Chicago, California, and other major universities, and their imprints may at times be little more than thin disguises for private publication. And then there is an organization like the American branch of the Oxford University Press whose list is so large and so general in character as to be indistinguishable from that of a commercial firm.

In other words, the university press is an institution with many faces, and any generalizations about it are to be taken with much reserve.

In one of the fields in which I am interested, the recent university press books that I recall most readily are the Harvard Dictionary of Music, Paul Hindemith's "A Composer's World" (also Harvard), and Donald J. Grout's "Short History of Opera" (Columbia). University press books in music trend to deal with remote aspects of medieval and renaissance composition in which I personally have relatively little interest; they are books for the musicological specialist and they serve him well. The Harvard Dictionary, however, establishes a persuasive, not to say ideal point of contact between the scholar and the non-scholar, and in a way that could and should be followed.

The Hindemith book deals with contemporary issues in a brilliant, witty style. It is significant of the fact that university music departments are no longer hostile to modern ideas, but this new orientation, so far, is inadequately reflected in the output of the university press.

University presses should be publishing a great deal of music per se, but they are not doing so. This lack is related to the attitude toward musical disciplines that obtain in the universities themselves. They teach "theory" and musicology, not musical practice, which is regarded as little better than typewriting or any other manual craft; similarly, they publish works of "theory" and musicology, but not music. As a result, there is an accumulation of learned published discourses about things which themselves remain in manuscript. And while university presses have issued a few recordings in the field of speech, they have still to enter the field of musicological recording, in which they could make many valuable contributions.

The Grout book is so richly informative that it might have been taken by a commercial house. It is the kind of book that can easily land on either side of the publishing fence; in fact, the fence itself does not really exist nowadays.

Occasionally a university press will undertake a long varied series of books and thereby bring into existence individual volumes of great interest in separate fields. Typical of this is the Library of Congress series in American civilization (Harvard), which led off last fall with John I. H. Baur's magnificent "Revolution and Tradition in Modern American Art." Other recent university press books in art which I have found valuable are Edgar Richardson's "Washington Allston" (Chicago), Jakob Rosenberg's "Rembrandt," Henry Wilder Foote's "John Smibert" (both Harvard), and Dorothy Miller's "David Gilmor Blythe" (Pittsburgh). Many university press books in art are inadequately illustrated — the plates are insufficient in number and poor in quality. Plates cost money, but there is nothing more infuriating than to see books on art which make a real contribution to knowledge come out drably and skimpily illustrated while commercial productions which emphasize *ad nauseam* the same handful of nineteenth-century French masters appear in rich and magnificent dress.

THE worst shortcoming of the university press is its inability or unwillingness to promote its productions. There exists a monthly check-list of books published by American university presses and affiliated members. Going back over this for a year I find listed a considerable number of books of interest to me of which I have never even heard, and as art and music critic of a daily newspaper I am in an unusually fortunate position to hear about books of all kinds. There may be a certain amount of scholarly snobbishness in this failure adequately to publicize the publications of the university press; other factors, undoubtedly, are inertia and lack of funds to advertise or to send out copies for review.

Finally, one should point out that one of the most important functions of the university press lies not in the publication of books but in the publication of specialized journals, frequently with the collaboration of scholarly societies. Magazines like the *Art Bulletin* and the *Journal of the American Musicological Society* are vitally important, and many a good book has had its trial run in their columns.

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Science: Untapped Literary Resource

MARSTON BATES

Naturalist, Rockefeller Foundation.

Marston Bates

AUTHORS are a cantankerous lot, and scientific authors are no exception. I have listened to many gripes from colleagues on the way some university press or other handled their book, and for a long time I took these at face value, without thinking to apply the prevailing discount for author gripes about publishers. One day I happened to bring up the subject with a friend in a commercial publishing house. His reaction, to my surprise, was a vigorous defense of the university presses, with emphasis on the good job they were doing in selling their books.

Since that scolding I have watched the lists of the university presses with more interest, applied realistic discounts to the complaints of authors who were obviously bitter because they had not spotted their latest monographs in bookstore windows. Unfortunately, there is no way of making a nice, controlled experiment to compare the fate of a given book under university and under commercial auspices. But Rachel Carson can at least certify that the label "University Press" does not necessarily condemn a book to obscurity; conversely, an imprint like "Simon & Schuster" is in itself no guarantee of success.

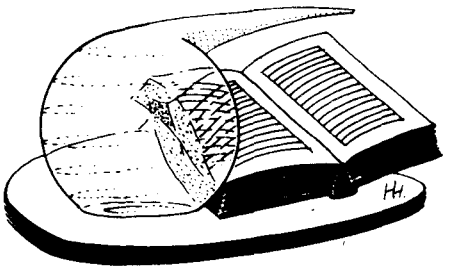
I have the impression, however, that natural science has been relatively neglected by our university presses. Their titles fall mostly in fields like criticism, history, and social studies, with only an occasional book on biology, physics, or chemistry. Scientific books in the United States seem mostly to be in the hands of a small group of commercial publishers who have specialized in the technical field.

To check this impression, I reviewed the university press lists for the last ten months. It turned out that ten per cent of the titles (87 out of 871) could be classed as science in the narrow sense. At first glance, this looks like a fair proportion because it is about the same as that prevailing in the book trade generally. Of 8,048 nonfiction titles published in the United States in 1951, 722, or nine per cent, were classified as "science" in the statistical summary given by *Publisher's Weekly*. The comparison, however, is not quite fair, because the general trade lists are diluted by many kinds of books that would be of no interest to the university presses—books on sports and games, travel guides, "inspirational" books, "how-to-fix-it" books, and so forth. Within the more limited field of scholarly publication, which ought to be the main interest of our university presses, 10 per cent for science is a poor showing.

For purposes of discussion, books on science can be divided into four broad groups: technical monographs written for specialists, surveys and reviews written for a wider audience of scientists, textbooks, and books for the general reader. There is no hope of profit in the publication of technical monographs, and these are consequently almost all published by research institutions or universities, under subsidy. Books of this sort make up about half of the science list of our university presses. The surveys and reviews, which furnish the structure that keeps science together, are mostly handled by technical publishers in the United States, though they would seem proper material for the university presses. The Comstock division of the Cornell University Press specializes in this sort of material in biology.

It is the fourth group, books on science for the general reader, that is of greatest interest to us here. It is difficult to evaluate the relative roles of commercial publishers and university presses in this field at the present time. Neither has a particularly distinguished record, simply because we have not solved the problem of how to write about science for the nonscientist. The great exception of our day, Miss Carson's "The Sea Around Us," bears the imprint of a university press; but Oxford dealing with an American author for American publication hardly seems an example of a normal university relationship. The very successful popularizations of the past, as far as I can remember them, have been products of commercial houses.

The university presses have, however, published some notable books on science. There are the Yale publications of the Terry Lectures, which include books like G. W. Corner's "Ourselves Unborn," James B. Conant's "On Understanding Science," and G. G. Simpson's "The Meaning of Evolution." But the Yale example brings to mind the frequency with which such books are based on lecture series—the Lowell Lectures in Boston, the Terry and Silliman Lectures in New Haven, the Vanuxem Lectures in Princeton, and so forth. In such cases, one hesitates to give too much credit to the university presses; the manuscripts fell into their laps as a result of the activities of some lecture committee and the generosity of some lecture founder.



YET the university presses would appear to be in a strategic position for the development of this field of writing about science for the general public. The need is generally recognized by our intellectual leaders, and the finding of ways of meeting such needs is surely a part of the university function in our society. There is no formula for solving the problem, and its solution may require a great deal of experimental writing best carried out without too much attention to commercial pressures.

My own feeling is that the explanations of science must issue from the scientists themselves, rather than from journalists of some new and special variety. But the scientists have got to learn how to write clearly and simply, and to learn how to structure their materials.

Much of the fault, I am sure, lies with the scientists. They are unaware of the increasing accomplishments of the university presses in other fields, and tend to regard university publication as a last resort. They are also unaware of their own literary inadequacies, and thus fail to appreciate the advantages that might result from close association with their publishers. But I doubt whether all of the fault lies with the scientists. How often have the press editors explored the science departments of their own universities for book material? From the looks of their lists, I would deduce that mostly they take their cocktails and hatch their book ideas with friends in English and History. I wish they would undertake more exploration among the faculties of Physics, Chemistry, and Biology.

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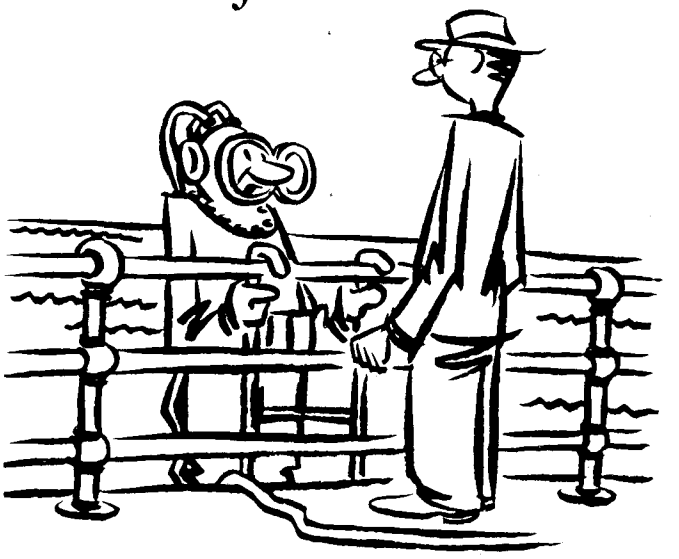
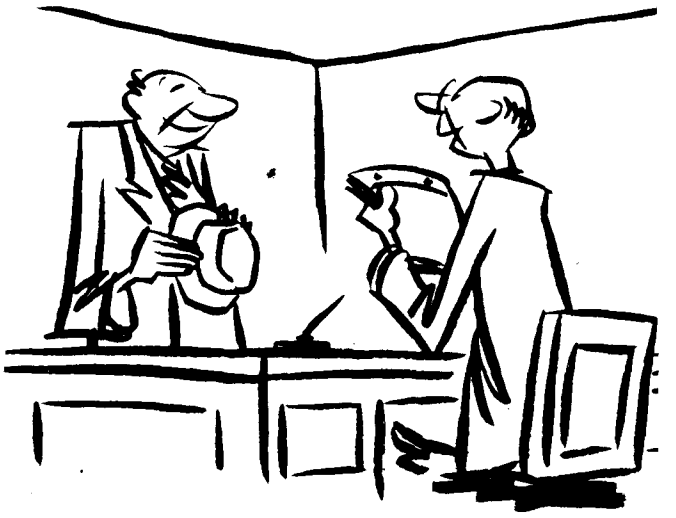
J. Wesley Smith—Man of Letters

"Congratulations. Tuesday we publish your 'Cambodian Diplomacy 1921-27' and Wednesday you'll be *Doctor* Smith."



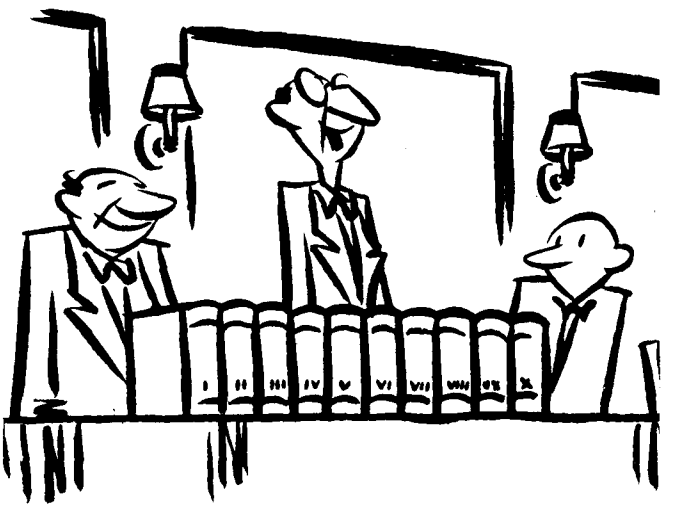
"Maybe it would be a better idea to do a book on the mountains around us."

"We've just done a book on Keats's brother. Why don't you check to see if he had a sister?"



"I think you've got something here, Doctor Smith—Melville from the whale's point of view."

"But ,darling—do you think it's wise to resign your Professorship until the royalties start rolling in?"



"To J. Wesley Smith and the first ten volumes of his 'Papers of President Fillmore' every thinking American is indebted for an illuminating picture . . ."

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Ivory Towers to Let

RUPERT B. VANCE

Sociologist, University of North Carolina.

Rupert B. Vance

THE time has passed when sociologists do their work in ivory towers, apart from the interest and curiosity of their fellow human beings. Actually it is doubtful that even the most learned of productive sociologists were ever isolated from the intelligent public. August Comtè gave public lectures and his "Positive Philosophy" sold by subscription in advance of publication. In the same fashion Herbert Spencer's "Synthetic Philosophy" had sufficient advance sales by public subscription to keep him working for forty years. Spencer shunned public appearances like the plague but public interest in the doughty Victorian was so great that on his one visit to America he was forced to agree to speak at a dinner in his honor, held at old Delmonico's and presided over by Henry Ward Beecher. Lester Ward's "Dynamic Sociology" was sufficiently well known to be banned by Imperial Russia and the Russian translation was burned by the Czar's order. In the early days at Yale, sociologist William Graham Sumner had difficulty in excluding reporters from his lectures. Anything this forthright coiner of the phrase the "Forgotten Man" said in class was likely to make news. Moreover, Sumner's "Folkways" (which no doubt would have been a university press book had there been university presses in 1906) has been kept in print by Ginn & Co. and continues to sell.

In their recent publishing program, the university presses continue to make available the new knowledge of human society. The Princeton Press sponsored the monumental four volume work on the "American Soldier," praised by General George C. Marshall as the first scientific study of how soldiers drawn from civilian life face the stress of conflict. The Yankee City series, W. L. Warner and associates' extensive study of social stratification in the class and ethnic systems of an old New England town, was published by the Yale Press. It remains the one full-length analysis of social class in the United States. The North Carolina Press has sponsored many soundly-based analyses of social conditions in the developing South, the most valuable being Howard W. Odum's "Southern Regions." The University of Chicago Press has long published a fine sociological series, based mainly on the university's study of its teeming city. All these contributions have been expensive to produce and distribute, but it may surprise some to learn that most have paid their way and some have gone into large reprintings.

In contrast with the past, few sociologists now keep company with speculative philosophy. By no means can we construe this to mean that the interest in basic sociological theory is growing less. "Toward a General Theory of Action," edited by Talcott Parsons (Harvard), is notable as the first synthesis in which outstanding figures in psychology, sociology, and cultural anthropology have attempted to clear common ground underlying all these subjects. This perennial problem is examined from different points of view by Florian Znaniecki in "Cultural Sciences, Their Origin and Development" (Illinois) and Marcell Maus in "Sociologie et Anthropologie" (Presses Universitees de France). "Through Values to Social Interpretation" (Duke) brings together six theoretical papers by Howard Becker devoted largely to an analysis of the relation of ideal types and social values.

It is fortunate that the study of population, basic to all sociology, has proved amenable to the scientific discipline. That this is due in part to the care and expense which most countries devote to their national censuses is demonstrated by "The Demographic Yearbook, 1951," of the United Nations (Columbia University Press). Kurt B. Mayer, "The Population of Switzerland" (Columbia), T. Lynn Smith and Homer Hitt, "The People of Louisiana" (Georgia) are workmanlike applications of population analysis to the understanding of a nation, a state, and a city. Undoubtedly outstanding is Kingsley Davis's "The Population of India and Pakistan" (Princeton), the most complete study ever made of the population of a non-Western country; it sheds light on India's religious and caste groups, her economic and social structure. New ground is broken in two Chicago studies: Gerald Breese, "The Daytime Population of the Central Business District of Chicago" (Chicago), a factual study of the pulsations of a great city with dire implications for modern warfare, and Ronald Freeman, "Migration to Chicago" (Chicago), an inventory and evaluation of the human floodtide to the metropolis. Valuable in developing new methods for measuring past fertility and predicting future population increase is P. K. Whelpton's "Cohort Fertility" (Princeton). F. LeGros Clark and N. W. Pirie (eds.), "Four Hundred Million Mouths" (Oxford) is a symposium on the impending shadow of world hunger as world population mounts.

RECENT studies depict the social systems of communities and regions at home and abroad. "Hampton Roads Communities in World War II," edited by Charles F. Marsh (North Carolina) shows the impact of war conditions on the Southern port cities of Norfolk, Portsmouth, and Newport News. "Plantation County" (North Carolina), Morton Rubin's cultural survey, shows social change against the context of the antebellum culture of the Alabama Black Belt. Social change in Mexico has also proved intriguing to American social scientists. Oscar Lewis restudied a village in Yucatan, made familiar to anthropologists by Robert Redfield; and his "Life in a Mexican Village: Tepotzlan Revisited" (Illinois) sets up a new framework for understanding Mexican life and folk culture. Wilbert E. Moore in "Industrialization and Labor: Social Aspects of Economic Development" (Cornell) traces accompanying social processes as the peasants around a Mexican city gradually enter employment in the modern factory system.

Finally two excellent volumes may be mentioned as characteristic of the resources which universities and their presses contributed to sociology in 1951-52. In family sociology, James R. H. Bossard and Eleanor S. Boll, "Ritual in Family Living" (Pennsylvania), succeed in combining a valuable study of social ceremonies with a real contribution to the field of child development. In celebrating its centennial, the University of Wisconsin held a symposium on "Regionalism in America," edited by Merrill Jensen with a foreword by Felix Frankfurter (Wisconsin). Historians, sociologists, and specialists in the arts join to present the diversity of American life. Noteworthy chapters on our regional patterns in literature, painting, architecture, and language help to make this volume a genuine contribution to regional sociology.

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Our Neglected Philosophers

GUSTAV E. MUELLER

Philosopher, University of Oklahoma.

Gustav E. Mueller

I RUBBED my eyes. The window of a bookstore displayed hundreds of books on nothing but philosophy. This was not in Chicago, to be sure, but in Mexico City. Dozens of South American philosophers stared at me through the glass: "What! You have not even heard our names?" Complete editions of German philosophy past and present were intriguing. Rows of works by Wilhelm Dilthey, Edmund Husser, Nicolai Hartmann, Max Scheler, Martin Heidegger, and Karl Jaspers made me feel provincial and envious.

Hard, original, systematic philosophy—we Americans not only do not produce it, we do not even reproduce much of it. Rather, we shun it. It is inconvenient to be reminded that there is such a thing, that it is not only a thing of the past. Last year a university press published a second edition of a book which comes close to being a systematic treatise. Susanne K. Langer's "Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art" (Harvard). The "new key," however, appears to me rather like the moonlight of neo-Kantianism reflected in the mirror-pool of linguistics. One small sample of Karl Jaspers, his "Way to Wisdom: An Introduction to Philosophy," was published by the Yale University Press. Richard von Mises's "Positivism: A Study in Human Understanding" (Harvard) dares to develop a systematic philosophy close to our lives. Why is it labeled "positivism"? Is is because it is meant to be "positive" and not "negative" or "nihilistic"? Look up "positivism" in the dictionary; remember what positivism meant in the nineteenth century to men like Conte, Taine, or Buckle; or what it meant in the twentieth century to the Vienna circle—and none of those meanings fit Richard von Mises's logical reflection on the meanings of life in a meaningful reality.

Ernst Cassirer oscillates between systematic and historical methods. His hide-and-seek game first raises a theoretical question or a practical issue; then says that this problem has been discovered in history; then, before you are led to the source of wisdom, you have to undertake a journey via all the scholars who have used it; and finally you come home with an answer to the problem. Such is also his "Philosophy of the Enlightenment" (Yale).

This historic-systematic approach at least prevents a philosophical isolationism. Today less than ever can we afford a smug self-satisfaction. The young University of Hawaii Press is to be congratulated for opening the window towards Asia with the journal *Philosophy East and West*. It means that we are also interested in the souls of Asiatic peoples and not merely in their raw-materials or in their war-potentials. This respectful exchange of ideas, between equals, which *Philosophy East and West* is practising towards Asia has been practised towards Europe for the last twenty-five years by *Books Abroad* edited by Erich Noth (University of Oklahoma Press). Its policy is to review as many significant foreign books as possible, including philosophy.

An example of how *not* to do this kind of thing is *Philosophic Thought in France and the United States*, edited by Marvin Farber (Buffalo). The editor has loaded the American section with materialists and specialists who confuse philosophy with a methodology of abstract physical sciences. Such a misrepresentation of American philosophy—it contradicts every representative American thinker from Edwards and Emerson to William Torrey Harris, William James, Josiah Royce, and Alfred North Whitehead—is apt to confirm the worst suspicions of our European and South American neighbors; namely, that we consider ourselves a nation of robots, in which case we appear to them only slightly less undesirable than the Marxist materialists of Russian Communism—because robots who do not know what they want are less undesirable than robots marshaled to tramp across the earth and to trample down free human culture. As *The Personalist* (University of Southern California, Spring 1952) puts it: "To our friends across the water our outlook must seem quite superficial; and it may be guessed that if they read the American essays, they will be likely to judge us as *barbaroi* and conclude that, after all, the old charge that our thought is dominated by commercialism is, in a way, figuratively at least, justified: They will conclude that our mentality dwells in a sort of flatland that lacks the more ample dimensionality that is traditional in Europe . . . however, there is still a strong undercurrent of ontological vision in this country."

THE art of disregarding reality has been developed to a fine point by logical positivism and similar methodisms. But reality remains nevertheless *the* problem of all great philosophy. Factual knowledge and scientific methods are valuable and important. Reality, however, has many dimensions, many values, and true thought is not confined to factual sciences. T. V. Smith, in "Tulane Studies in Philosophy" (Tulane), warns against our "philosophic suicide" in saying: "The

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basic trouble is disclosed when we permit methodology (logic, epistemology) to monopolize philosophy."

In Switzerland I bought a 829-page edition of the theological and philosophical works of Ulrich Zwingli for two dollars. The volume was subsidized by the government. If I had not already owned the works of Pestalozzi I might have acquired the new subsidized popular edition in the celebration of his bi-centennial. And I understand that a government-subsidized edition of the works and literary remains of the great philosopher-poet and Nobel Prize winner Carl Spitteler is near completion.

Yes, other countries take loving care of their thinkers. Our own are well-nigh inaccessible, unless you live near a good library. And it is too charitable an explanation to say that America is so rich in talents that it can afford indifference towards its own spiritual leaders. The university presses have done something in preserving our heritage: Princeton published the "Papers of Thomas Jefferson" and the "Letters of Benjamin Rush" (Memoirs of the American Philosophical Society, vol. 30). The Adams family, so remarkable in their persistent occupation with philosophy of history, have received much attention. Zoltan Haraszti writes on "John Adams and the Prophets of Progress" (Harvard), Thorton Anderson on "Brooks Adams: Constructive Conservative" (Cornell), and Max Baym on "The French Education of Adams" (Columbia).

ESSENTIAL European values have been made available, too. Yale University Press presents "Plato's Statesman" in the translation of G. B. Skemp, most meritorious in replacing Jowett's misleading version of Plato; and Leibniz' "Theodicy: Essay on the Goodness of God, The Freedom of Man, and the Origin of Evil." The editor, Austin Farrer, chopped some theological dry-rot from this metapsysical masterpiece which was so ridiculously misunderstood by Voltaire. Yale further published "Aristotle's De Anima" with the commentary of Thomas Aquinas. Harvard adds the "Discourses" of Chrysostom Dio to the Patristic literature (Loeb Classical Library, no. 385).

Concern for the past does not exclude concern for the present, but on the contrary sharpens our perspectives. Four publications show how Marxist Communism ticks: Rosa Luxemburg's "The Accumulation of Capital" (Yale), Lenin's "Soviet Legal Philosophy" (Harvard), La Pira's "The Philosophy of Communism" (Fordham), and Gleb Struve's "Soviet Russian Literature" (Oklahoma).

Where An Historian Finds His Facts

THOMAS B. COSTAIN

Historian and novelist.

Thomas B. Costain

THE importance of the work done by the writers of university press books is self-evident to anyone who has had occasion to dip into the records of the past. With infinite patience and, in most cases, with scholarly discrimination, they have turned over the governmental records, the chronicles, the statistical records of cities and towns, the papers accumulated in old libraries, all of the tangible evidence, in fact, on which history is built. No one writer, starting from scratch, could do all the research necessary for the production of a book of history. A lifetime of work, at any rate, would be involved in the effort. The historian must depend on the results of the reading already done by scores of writers in specialized fields, as well as the less noteworthy but often more useful "finds" made for reports to local historical societies.

It is impossible for me to give any list of the books I have found most useful in my own work—it would run into hundreds, the very high hundreds. I am glad of this opportunity to express my deep thanks to those thorough and trustworthy searchers after the facts of the past to whose published reports I have had the opportunity of applying myself and for the great help they have been to me.

IF I might advance one criticism it is in the matter of objective. It seems to me that too large a proportion of the books which come from the university presses are lacking in importance. This is no more than an opinion and, if I am challenged, I shall have no statistics or proofs to offer. It is based on my feeling that so many of the titles seem to me of minor interest and that I feel free to dismiss them with the certainty that I would find them too sharply specialized, and on something more tangible: that on many subjects of major importance (I am speaking of historical topics) I often find in library card indexes no more than three or four titles in English as against perhaps ten in French and fifteen or more in German. I hasten to repeat that I am speaking from casual observation and to add that, as the years roll on, I find my powers of observation becoming increasingly more faulty.

Your Literary I.Q.

By Howard Collins

You may speak of the devil, but can you speak of him intelligently, asks Blanche McKeown, of Memphis, Tennessee. Allowing a score of five points for each author and title, eighty or above indicates that you are on good literary terms with him, seventy is good, and sixty or below indicates a probable lack of interest in the gentleman. Answers on page 49.

1. When the old laird died without giving his tenant a receipt for the rent the man followed him to the lower regions to get it.
2. An obscure poet sold his soul for the privilege of spending an afternoon in the reading room of the British Museum one hundred years from that date.
3. An uncle in the hierarchy of demons writes letters to his nephew, a neophite tempter, telling him how to destroy souls.
4. An angel who set himself in glory beyond his peers was hurled to bottomless perdition.
5. A vivid dream deterred this devil who planned to overthrow heaven.
6. Restored youth and worldly goods were the rewards for which this learned old man sold his soul to the devil.
7. A famous orator reclaimed the soul of a New England farmer who bartered his soul for good crops.
8. Just as this skinflint was about to foreclose a mortgage, he was called away by a black man holding a black horse.
9. The arch traitor, Satan, is pictured standing in the center of the Judecca with streams of guilt continually flowing back to him as their source.
10. In this one, the devil holds a long, philosophical conversation with a gay Lothario, his ladylove and her father.

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THE LITERARY SAMPLER

EXCERPTS AND JOTTINGS FROM NEW UNIVERSITY PRESS BOOKS

Big-Top on the River

EARLY in April a showboat picked up her new recruits, usually at Elizabethtown, Illinois, or often at Paducah, Kentucky, or sometimes from Cincinnati. Always it seemed a heterogeneous group. There were sure to be a few holdovers from the year before, and these got the pick of the tiny bedrooms. The Captain assigned married couples and single women to the none-too-spacious quarters on the showboat, while the single men lived on the steamer tow. The tiny cubby-holes behind the stage, usually entirely separate from the bedrooms, were assigned as dressing rooms, or sometimes chosen by lot.

In the palmiest days of the business the large boats carried from twenty-five to thirty-five people, about equally divided between stage entertainment, including music, and other duties, such as running the boat and cooking. The smaller boats were family affairs with a few pick-ups added. Salaries were low, especially for actors. While the engineer would be drawing $60 per week and the cook $40, the villain would be getting $12, the fetching little ingénue perhaps as much as $15, and a competent team, usually man and wife or sisters, as much as $20. These salaries represented clear money, however, for food and room were furnished, with no hotel bills, no tips, no traveling expenses of any kind. Very little wardrobe was needed. Furthermore, landings afforded slight opportunity for spending money —no night clubs, no attractive stores, no social life. Many a seasoned trouper, in debt for years, has been amazed at his accumulated savings at the end of his first showboat cruise.

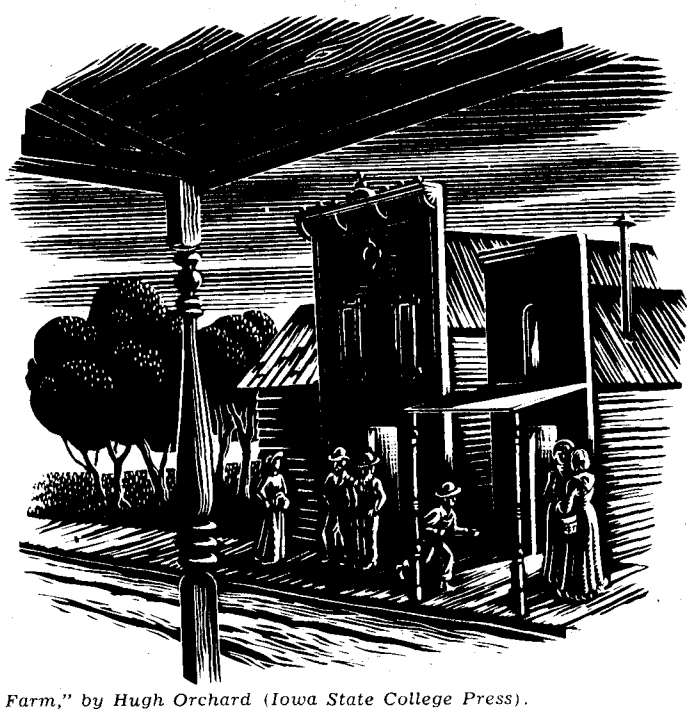
Actors were on a showboat for an infinite variety of reasons. Some, with or without talent, were the owner's children, and from babyhood had been fitted into convenient niches in the programs. Some were tired professionals from the bright lights, some were dancers, acrobats, and magicians from sideshows and carnivals, seeking rest and relaxation for one season. Some were "ham-actors," dragged in by that alluring advertisement run in the *Billboard* every spring, men and women as restless as migratory birds. A few were country boys and girls lured by the glamor of the stage and the freedom of the river. Couples were preferred, for in crowded living quarters matrimony was both convenient and socially safe. . . .

Every showboat cast was sure to include certain typical characters that came to be associated with the business. The little ingénue, pretty, innocent and big-eyed, plays the female leads. Between acts she is the singing soubrette, clasping a big bouquet of roses, artificial unless it happens to be rose season, as she sings songs that she perhaps only half understands. . . .

The villain is likely to be the best-natured person on the boat, a little voluble both on and off stage. Because of his experience and maturity, he is often chosen by the members of the cast as their director. . . .

The leading man of the cast, sometimes called the juvenile lead, is somewhat like a bridegroom, necessary but not much talked about. . . . He is likely to be young and handsome, as meticulous in his dress as funds will permit, and he combs his hair back in a full pompadour. If single, he usually thinks he is in love with the little ingénue, who plays opposite him in the melodrama. . . .

The comedian is seldom a jolly person, for it is his business to make others laugh, and he works hard at his job. He need not be comically ugly, but he is almost sure to have that big nose, those prominent cheek bones, that narrow-eyes sad expression that make the perfect setting for clown's paint. . . . [He] is aware of the heavy cargo of sentiment and tradition that his boat is carrying, and he therefore confines his fun to the borderline of propriety, and adjusts it nicely to the relief of the strained emotions of melodrama. Naturally the



Illustrations by John Huseby from "Old Orchard Farm," by Hugh Orchard (Iowa State College Press).

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audience is more grateful to him than is the cast.

—From "Showboats: The History of an American Institution," by Phillip Graham (University of Texas Press).

At the Knee

It's once I courted as pretty a lass,
As ever your eyes did see;
But now she's come to such a pass,
She never will do for me.
She invited me to her own house,
Where oft I'd been before,
And she tumbled me into the hog-tub,
And I'll never go there any more.

I need not your needles, they're needless to me;
For kneading of needles were needless, you see;
But did my neat trousers but need to be kneed,
I then should have need of your needles indeed.

There was an old woman, her name it was Peg;
Her head was of wood and she wore a cork leg.
The neighbors all pitched her into the water,
Her leg was drowned first, and her head followed after.

Hoddley, poddley, puddle and fogs;
Cats are to marry the poodle dogs;
Cats in blue jackets and dogs in red hats,
What has become of the mice and rats?

—From "The Oxford Dictionary of Nursery Rhymes," edited by Iona and Peter Opie (Oxford University Press).

The Price of Genius

IN the latter part of September 1849, Poe arrived in Baltimore and, it is alleged, promptly fell into the hands of a political gang who plied him with drink and used him as a "repeater" at the polls in a local election held a few days after his coming. At any rate, on the day after the election he was found in a semi-conscious condition in a well-known Baltimore tavern by his old friend Dr. James E. Snodgrass, who had instituted a search for him. Dr. Snodgrass had the sick man placed in Washington Hospital under the care of Dr. J. J. Moran. Four days later, in a state of wild delirium, the patient suddenly collapsed and died. The diagnosis was cerebral edema of alcoholic origin.

It is not easy always to separate those incidents in Poe's behavior which were due to inherent insanity from those due to chronic alcoholism. But, taking the larger view, it is easy to see that his mental disease not only preceded but also underlaid his dipsomania. He had his first serious emotional disturbance at the age of fifteen, before he began to drink. Subsequently he declared, plausibly enough, that he resorted to drink only to combat his attacks of despondency. He never tried to place the blame on bad social influences. He was a solitary periodic drinker, a fact of much diagnostic significance.

It is not far wrong to say that all solitary periodic drinkers are basically of Poe's type. It would be wrong, of course, to say that all persons of this basic type are drunkards or even drink at all. Neither are all of them geniuses, though most of them do possess special abilities well above those of the run of men. In general they are the fellows who could achieve brilliant successes if, in the popular phrase, "they would only leave liquor alone."

Psychiatrists agree that Poe suffered from a manic-depressive psychosis with alternating periods of high elation and deep depression. His drunkenness, though it accounted for his death, was merely a symptom of the cyclic mental disease which possessed him for many years. His genius, great as it unquestionably was, came at a high price indeed!

—From "Medical Biographies: The Ailments of Thirty-three Famous Persons," by Philip Marshall Dale, M.D. (University of Oklahoma Press).

Form, Literary and Physical

ONE of Gertrude Stein's frequent bothers with her own work was, she said, that it often seemed to go dead just after it was written, though it had been hugely exciting and absorbing in the writing. Then on rereading she would lose herself in it—that is, let the work have its own way and its own life—and it could come alive for her again. She rarely yielded to the temptation to write a conventionally lively or decorative work full of point-blank excitement and intoxication over anything. Her work had to be alive and sober and exciting or nothing, even at the risk of seeming dead to everybody including herself. The unmitigated simplicity of vocabulary and expression in her later works can be readily understood as part of that instinct, but even the more difficult and strange works of the "middle period" are no doubt as simple as they could be, for what she was expressing. She did not even fully trust the liveliness that comes from excess of life, and she suspected inspiration of being a kind of drunkenness. Her form of excitement or exaltation was concentration and fullness of realization. This corresponded to, if it was not caused by, her physique, which was small and compact—"heavy set and seductive" as she said Henry James was. A taller and more loosely built person, if he really lives his writing, will naturally write another kind of thing.

—From "Gertrude Stein: A Biography of Her Work," by Donald Sutherland (Yale University Press).

The Faith That Cures

WE STOOD inside the low, smoke-filled hogan, watching the flickering fire cast weird shadows over the blanket-draped walls, and the gathering of Navaho men and women. We entered reverently, and passed the patients, who sat in what seemed to be the main figures of the big sand-painting on the floor. The Medicine Man was wetting his hands in the water in a small basket and touching the sand of the feet in the picture. He transferred a small amount of the sand to the feet of the patients, and while the low singing continued, he touched other portions of their bodies, after touching the same part of the figures. This, I knew without being told, was to transmit the power of the gods who were inhabiting the sand-painting to the patients seated upon it. From the feet up—which is the way of good, and not from the head downward, which is the way of witches and evil—up to the mouth where the evil would escape. And in the absence of evil, the good would be established and harmony would restore health. White people, I thought, write books about the power of mind over matter. The Navahos knew it all the time.

I was soon stiff and cramped, but I had no desire to leave. The odor was terrible, and never before had I seen a Navaho woman with no clothes above her waist, but the others semed entirely oblivious to their semi-nudity. Occasionally ,the Medicine Man rested, his hands suspended in mid-air. But the singing continued, rising and falling, too, in ghostly cadence. There was a low signal from the Medicine Man, and the chanting stopped. A helper lighted an incense-like powder in a reed basket, and the smell was a sweetly pungent relief. Soon Hosteen Clah began singing, a different tonal inflection, and the women attendants were making the patients ready to leave the hogan. After they were draped, Marta and I followed them outside the hogan, waiting at the doorway for the men, who had been on the opposite side from us. The cold fresh air was like an alien thing....

—From "No Dudes, Few Women: Life with a Navaho Range Rider," by Elizabeth Ward (University of New Mexico Press).

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Communism. *Just two years ago a critic surveying the output of the university presses for* The Saturday Review *complained that they were not publishing enough books on contemporary affairs. Since then they have mended their ways. As Edgar Ansel Mowrer, whose business it is to comment on international relations, discloses on page 13, fully a third of the books he consults daily in his work are university-published. The five volumes reviewed here deal with the overshadowing problem of our time—Communism. They treat, as university-sponsored volumes traditionally do, not transitory topics but fundamental questions: the psychology of the Communist masses and leaders in Raymond A. Bauer's "The New Man in Soviet Psychology" (below) and "Red Dust: Autobiographies of Chinese Communists" (page 26); Soviet thought in Giorgio La Pira's "Philosophy of Communism" (page 26); agricultural policy in David Mitrany's "Marx Against the Peasant" (page 25); diplomatic history in Edward Hallett Carr's "German-Soviet Relations" (page 26).*

Motors & Men & Monitors

THE NEW MAN IN SOVIET PSYCHOLOGY. By Raymond A. Bauer. Cambridge, Mass.: Harvard University Press. 229 pp. $4.

By Bertram D. Wolfe

THERE is a deceptive air of continuity about the Soviet regime. A minority party, which seized power in 1917 under the slogan of "all power to the Soviets," is still *the* Party, and the government is still called "Soviet." Even the Party Secretary has remained the same for over three decades.

But if one examines the history of any Soviet institution, this deceptive air of continuity vanishes. The Soviets, which were to wield all power, are reduced to a rubber stamp. The Party has become something other than a political party; no longer does it contest elections, hold congresses, argue or decide or vote on anything. The Secretary, whose original role was that of servant of the Central Committee, has purged a majority of its members. The State, which was to "wither away," has swollen to totality.

The same superficial continuity of labels and formulas and the same reversals in meaning characterize the history of ideas and theories. It is his awareness of this complex process which gives Mr. Bauer's "The New Man in Soviet Psychology" its unique value and saves him from the pitfalls that trip most historians of ideas when they try to write on the Soviet Union and use its own pronouncements as their chief documentation.

Thus the Soviet pundits called their decrees on psychology "Marxist" in the Twenties, and continued to call their contrary pronouncements "Marxist" in the Thirties, though the basic conceptions of the two periods are as far apart as the North Pole from the South. Since Marx was a massive, seminal, and unsystematic thinker who continued to develop frequently contradictory views throughout a stormy lifetime, it is quite possible for the Party bosses who dictate theories to find quotations from Marx to buttress and adorn the most opposed viewpoints. This leads Mr. Bauer to begin his book with a chapter on "Two Kinds of Marxism." Cutting through the deceptive continuity provided by the use of the term "Marxist," he finds that what Lenin meant by Marxism is so far apart from what Stalin means by the same word that the rule of the latter has produced "a new body of social theory and practice which may legitimately be called Stalinism." And this in turn involves a new Stalinist psychology and a new Stalinist-model Soviet man.

The Twenties was a period of diversity, in psychology as in all the sciences and in the arts. But from an examination of its psychological literature, Mr. Bauer comes to the conclusion that the dominant Soviet approach was mechanistic, with man's higher processes of cerebration tending to be reduced to simple reactions to the environment, to conditioned reflexes and physiological processes. Consciousness was largely treated as an epiphenomenon, or even shown the door as a deluder or an illusion.

But in the early Thirties Stalin began to transform the environment at a rapid and ruthless tempo, with little regard for objective possibilities or the subjective feelings of the great mass of producer-consumers. Now he found it necessary to give a new role to consciousness and will. "There are no fortresses which Bolsheviks cannot take by storm," was the motto. The whole model of the "New Soviet Man" was correspondingly altered in

—*Sovfoto.*

A school in Gorky, USSR—"the first victims."

Bertram D. Wolfe is the author of "Three Who Made a Revolution" and various articles on the ideology and cultural history of Russia and the Soviet Union.

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the image of a conscious voluntarism.

In the later Thirties the importance of the environment was reasserted once more, but now it was the "new socialist environment." Morever, there were the great purges, which made rulers and ruled alike aware that discipline would not again relax after a couple of five-year plans, but that the ordinary Soviet man was henceforth for the State, like nature itself, just a part of the environment, to be transformed and manipulated as the State required for the State's purposes.

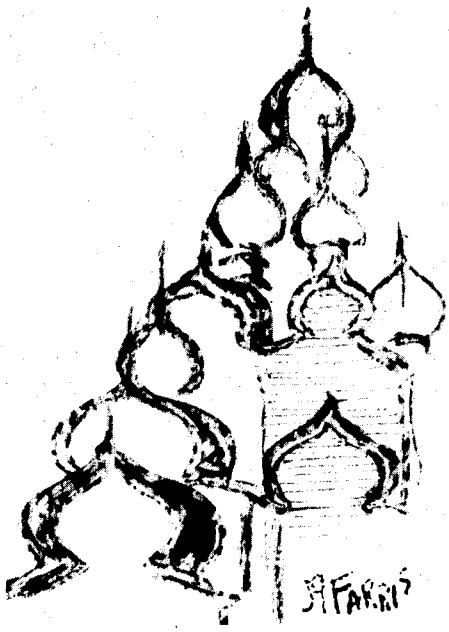
Now all the sciences were totally politicalized and required to develop *Partinost* (*partyness*—the very word is untranslatable). All theoretical positions and practical applications had to be reconsidered from the standpoint of "Party vigilance" and State needs. If the objective facts were refractory, so much the worse for them, and for the scientists who had had the misfortune to note them.

The first victims of this new state of affairs, writes Mr. Bauer, were experimental psychology, and the applied fields of psychotechnics and child study ("pedology"). What was the point of experimentation if the conclusions were prejudged? What was the point of testing for fitness (psychotechnics) if every one should be conscriptable into whatever job the state willed? What was the point of studying the attitudes of Soviet children on matters on which only one possible attitude was permitted?

As long as the Bolsheviks had been primarily revolutionists interested in transforming the society in which they ruled, Mr. Bauer explains in one of the central thoughts of his book, they could continue to hold on to the humanistic and optimistic theories concerning backwardness, social deviation, and crime which they had inherited from nineteenth-century Socialism. If children were backward, it was laid to the environment which left them underprivileged. If man stole, this was laid to poverty in the midst of plenty, to capitalism. But once the Stalinist blueprints for a new society were officially proclaimed to have been fulfilled, once the Soviet Union had become the land of Socialism, the perfect present that is the image of the future of all other lands, it became embarrassing to ascribe either mental backwardness or moral deviation to the state-created, state-approved, state-glorified environment.

It was at this very moment of perfection that the wholesale punishments began, the arrests and purges which formed an ironic counterpoint to the new Soviet constitution. These punitive actions could be justified only if the environment were totally exonerated and the individual held consciously and voluntarily responsible for his acts and omissions. This involved another major change in the official Soviet conception of personality, and fresh, severe limitations on the science and scope of psychology.

It involved, too, a third model of the "New Soviet Man," not sharply enough differentiated by Mr. Bauer from the model of the early Thirties. It is this model which is the latest, and which is used to this day as the blueprint for the turning out of the Soviet man by the schools, the unions,



the Party, the police, and all the agencies involved in the production and reproduction of the model Soviet citizen.

What is this "New Soviet Man" like, as Mr. Bauer finds his specifications in psychological literature? Consciousness has been restored to him, for how can he be held accountable for his acts if they spring from forces of which he is unconscious, or from the environment which the State has created and found good? But this consciousness, Mr. Bauer writes, "is the concept whereby the Soviet citizen is, in fact, liberated from determinism and tied to the service of the State." Know what the state ordains, and voluntarily and consciously and eagerly do it, and you are, in the Soviet sense, free; for "freedom is the recognition of necessity." Thus the new consciousness is a state-filled consciousness, made up of state-ordained ideas and ideals and motives, and a state-decreed character and sense of duty. Responsibility for helping to develop this "New Soviet Man" is now the only significant task left to psychology, which explains why it is largely reduced to pedagogy, and pedagogy in turn to indoctrination and training.

Hence, Mr. Bauer concludes, "psychology has become subordinate to politics" and it is "the extent of this political interference that is deadly to the science."

Having reached this point, Mr. Bauer ends his book with a question which perplexes him, and to which he does not hazard an answer. As his book went to press he was puzzled by the fact that Pavlov, so fashionable in the Twenties, has been revived as of 1952, and psychologists are being enjoined to "return to correct Pavlonian principles." Does that mean that "consciousness" is to be banished once more in favor of conditioned reflexes? Why are the dictators in psychology putting such emphasis on Pavlov's "second signal system" which played so minor a role in Pavlov's own experiments? It seems appropriate to close this review with a conjecture as to the answer.

Pavlov's "second-signal system" distinguishes man from the lower animals. Animals react, according to Pavlov, only to immediate excitation from the environment, while man can stimulate himself by words, symbols, concepts. It is this reviewer's conjecture that the Soviet rulers have set themselves in the Fifties to the final psychological task for the total state, namely the conditioning of man to react to slogans, formulas, symbols, rather than to the real world within him and around him. That Mr. Bauer does not hit upon this speculation, seems to the reviewer to suggest the one real weakness in his book. Whether out of reticence (pulling one's punches is a kind of academic occupational weakness), or out of an incomplete awareness of the nature of totalitarianism, Mr. Bauer nowhere draws the full implications that come from the total politicalization or statification of all life and thought in the total state. Again and again Mr. Bauer uses such expressions as "coordinated with the society" when what he should say is "coordinated with the needs of the State." For it is of the nature of the total state that it deems itself coextensive with society and leaves no residue, for autonomous organizations, or an autonomous spirit, or autonomous arts and sciences. A greater awareness of this would have made yet clearer Mr. Bauer's grim picture of the state of Soviet psychology and the blueprint for the "New Soviet Man." But it is grim enough in all conscience, and one must be grateful to Mr. Bauer for the thorough, quiet, and authoritative way in which he has presented and documented his picture.

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Irony of Revolution

MARX AGAINST THE PEASANT. By David Mitrany. Chapel Hill: University of North Carolina Press. 301 pp. $4.50.

By MAURICE HINDUS

STUDENTS of the Bolshevik revolution in Russia and of the Communist movement of the world owe a debt of gratitude to David Mitrany for weaving together into one lucidly written volume the old and still raging controversy between Marxist doctrine and peasant reality. After all and despite the vociferous protestations of *Pravda* and the endless volumes that keep rolling off Moscow's presses, we are living in an age not of proletarian but peasant revolutions. Had the peasant infantryman in Russia obeyed the Czar in 1917 as he did in 1905, when the first revolution broke out, the proletarian would have been no less hopelessly smothered in blood.

To win over the peasant infantryman Lenin scrapped for the moment everything Marx and he himself had written about the peasant and proclaimed a land law which neither he nor any of his Bolsheviks had drafted, but which the party of social-revolutionaries, sworn foes of a Bolshevik or any other dictatorship, had painstakingly prepared. It is pertinent to quote so eminent a leader of the revolution as Trotzky on the subject. "If the agrarian problem," he writes in his "History of the Russian Revolution," "as a heritage of the barbarism of the old Russian history, had been solved by the bourgeoisie, the Russian proletariat could not possibly have come to power in 1917."

But once Lenin was in power, neither he nor any other Bolshevik, least of all Stalin, knew how to solve the peasant problem and keep the muzhik within the fold of the Communist dictatorship. In 1920, at a literary party given by the late Maxim Gorky in his Moscow home, Lenin, in the course of a discussion of the subject with Boris Pilnyak, known in this country for his novel "The Volga Flows Into the Caspian," clutched his throat with his fingers and said, "either we choke him [the muzhik], or he chokes us." It was because neither Marx nor any of his faithful disciples had either understood or liked the peasant, that Stalin, faced with nationwide sabotage of the village and with a threat of hunger to the urban population, finally conquered the peasant by driving him into collectivization.

Marx had not counted on the solvency and survival of peasant land-holding, or small scale farming. He was convinced that capitalism and the science of agriculture were dooming "small-scale farming to gradual extinction, without appeal or mercy." Himself a city man, who never in all his life had handled a hoe or followed a plow, he never had imagined that instead of extinguishing, capitalism and science would redeem, the peasant, and make him ever afterwards the natural and implacable enemy of collective ownership of land and of state control of agricultural production and distribution. The Scandinavian countries alone, where the peasant is a successful small-scale farmer, are a vivid and living denial of Marxist prophecy as to the fate of peasant farming. Had pre-revolutionary Russia achieved a village economy in individual land-holding and in mode of tillage more or less similar to that of the Scandinavian countries, the world never would have heard of the Bolshevik dictatorship.

Mr. Mitrany must have spent years poring over the voluminous Marxist literature on the peasant question and the even more voluminous Russian literature, Marxist and non-Marxist. An accomplished linguist, he appears to have read everything of importance in many languages, including his mother-tongue which is Rumanian. Scholar that he is, he neither attacks nor defends. He quotes, expounds, digests, interprets, with a skill and brilliance that make his book both a literary and scientific accomplishment. All the more valuable is his contribution to the most baffling subject of our times—the Communist movement—because he is the only one who has made an honest and valiant effort to appraise it in terms of Marxist dogma as related to the present.

The very title of Mitrany's book—"Marx Against the Peasant"—tells us that the peasant, who constitutes the overwhelming majority of the population in Asia and Africa, is no natural ally of Communism. If he is succumbing to the lure of Communist promises and Communist rhetoric, it is because the Western world had for a long time grossly neglected him, and now that it has slowly been discovering him, it still has to grope its way to his heart and his mind as triumphantly as does the Communist.

I know of no other book from which Western diplomats can gain so much knowledge and wisdom on how to meet and how not to meet the challenge of Communism in the essentially backward and peasant countries of the world.

—*Sovfoto.*

Sheaf-binder on Soviet collective farm—"no natural ally of Communism."

Maurice Hindus is the author of "Red Bread," "Mother Russia," and other books on the Soviet Union.

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Curia at Peking

RED DUST: Autobiographies of Chinese Communists. As told to Nym Wales. Stanford, Calif.: Stanford University Press. 238 *pp.* $5.

By BENJAMIN I. SCHWARTZ

ONE of the glaring failings of Asian studies in the United States has been the lack of balance between the volume of generalizations put forth by "experts" and journalists (whose experience is personal but often woefully superficial) and the amount of concrete human data available to support these generalizations. In this situation, any data drawn from the living experience of real human beings, whatever its limitations, must be regarded as a real contribution.

Nym Wales's book constitutes one modest attempt to furnish such data. It is essentially a collection of twenty-four autobiographies culled from the lips of leading Chinese Communist personalities (mainly secondary figures) during the idyllic days at Yenan in 1937. Some of the figures treated seem marginal, while others like Lin Piao give only a most perfunctory account of their lives. Most of the accounts, however, provide ample food for reflection.

The limitations of this type of material are, of course, obvious. As Robert North warns in his well-written historical introduction, "The stories are biased, of course, and always from the Communist point of view." It is doubtful, however, whether even this statement does justice to the full enormity of the problem. A Communist autobiography is likely to reflect not only Communist views in general, but all the twistings and turnings of the current party line. Furthermore, even the sympathetic outsider is hardly likely to hear about internal conflicts. We know, beyond a shadow of doubt, that during the Thirties the Party was involved in fierce and even sanguinary internal conflict. While Mr. North discusses them in his introduction, they find little echo in the stories furnished by Miss Wales's subjects. In their accounts, we have the neat melodrama —the revolutionary idealist versus the evil old society. One would hardly suspect that revolutionary idealists are capable of mutual jealousy or even ordinary disagreements.

Moreover, I am inclined to take issue with the statement on the flyleaf that the book tells us "why millions have turned—or been driven—to Communism." This is not the story of the anonymous masses but of the revolutionary elite.

In spite of their limitations, however, there emerges from these accounts, varied as they are, a sort of composite image of the revolutionary in modern China. Here we find all the youthful, hot resentments against a decaying society, the search for all-embracing salvation, the extraordinary dynamism and resourcefulness in the face of overwhelming odds. Here we also find the terribly simplified view of life, the uncritical belief in one's own righteousness and the tell-tale traces of vanity and cruelty. Ordinarily one might say that Asia needs this revolutionary type, whatever its shortcomings. Unfortunately, the prize which is now being dangled before it is not simply power but totalitarian power with all its potential horrors. The question which the book raises is: Can non-Communist Asia find a leadership which will have the passion and drive of these people and yet not succumb to the lures of totalitarianism?

Benjamin I. Schwartz is assistant professor of history and associate of the Russian Research Center of Harvard University.

Communism Notes

THE PHILOSOPHY OF COMMUNISM. By Giorgio La Pira and others. Fordham University Press. $5 This book, translated from the Italian, contains the papers read at a series of meetings held in Rome during Easter Week 1949, under the sponsorship of the Pontifical Academy of St. Thomas. The twenty-three authors are priests, professors, and deputies, all of whom are firmly attached to Catholicism. They discuss the atheism of Communism, and regard it not as something merely incidental but rather as a necessary foundation and premise of the opposing system of thought. They discuss the ethics of Communism, although this is conceded to be a non-existent subject. Other problems to which one or more of the contributors address themselves include the problem of property under Communism, Communism as an economic system, Communism and democracy, the status of women in Russia, the Communist ideology and the problem of truth, labor in the Soviet Union, dilemmas in Communist ideology, Marxism and penal law, Thomism *vs.* Marxism on the human personality, science in Soviet culture, and a number of others.

In view of the analogies drawn by various secular writers, including Bertrand Russell, between Communism and Catholicism, the opening article, by Giorgio La Pira, is perhaps the most interesting of all. This author admits that Communism is "a recognized type of ideology" and that, in its unity, its universality, its Messianic role, and its apostolic mission, Communism displays an absolute theological parallel with the Church of Rome.

—ROBERT BIERSTEDT.

GERMAN-SOVIET RELATIONS BETWEEN THE TWO WORLD WARS, 1919-1939. *By Edward Hallett Carr. The Johns Hopkins Press.* $3. The story of the wavering and baneful friendship between these two outcasts following 1918 is not entirely new, but never before has it been so acutely and profoundly summarized. Demonstrating his preliminary thesis that German-Russian relations have for two hundred years been "a key point in the international politics of the European continent," Professor Carr shows that in the defeated Germany of 1919 "all the roads that mattered" led to Russia. Once the ideological issue had been swept aside as irrelevant in foreign policy (more slowly in Soviet Russia than in the Weimar Republic), there began that cooperation between the two states which was to strengthen them against the Western Powers. Nineteen twenty-six was the high tide of this policy. With Litvinov and 1928, despite important economic ties, the "union" began to dissolve. By 1931 the Soviets were seeking new friends. Hitler's advent no more than completed the process. Mutual hostility became so intense that only Munich and the apparent lack of Franco-British sincerity and frankness in 1939 drove the Russians back to Germany in the futile attempt to purchase immunity.

The avoidance of isolation and a hostile capitalist coalition was the dominant purpose of USSR policy through the twenty years' crisis. When war came, the Soviets were not standing alone. Similarly, by using the Russians, Germany recovered diplomatically and militarily. When eventually he was ready to make war, Hitler returned to the eastern policy of Bismarck and his republican predecessors of Weimar. Alas for him, like Wilhelm II, in 1941 he "was tempted and fell."

Doubtless the first parts of the book are the freshest and best sustained; the materials available made this inevitable. But the whole study flows evenly and convincingly out of this earlier section. It seems likely that we shall learn a lot more about the decade before Munich. It is less certain that Professor Carr's skilful reconstruction of this important aspect of international relations will have to be radically modified in the light of evidence to come.

—JOHN C. CAIRNS.

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Belles-Lettres.

Literary history and criticism traditionally receive a cool reception in the marketplace. Here the university presses, to whom profit is not a primary concern, have been able to serve the comunity with particular usefulness. The representative cross-section of books reviewed below show how they are doing it. Harold March's "Gide and the Hound of Heaven" (below) is a critical work of broad interest, while "Critics and Criticism," by R. S. Crane and others (page 57), is one of broad application. Small aspects of a major literary figure are discussed in five new works on Shakespeare (page 28), while minor figures are dissected in the monographs described in the Notes. Horace Walpole's correspondence (page 29) and Matthew Arnold's notebooks (page 56) continue another tradition of scholarly publishing. Certain types of fiction, particularly short stories, are becoming a dubious venture economically. As the review by William Peden indicates (page 55), the presses are taking advantage of this new opportunity.

Deceits of a Deceiver

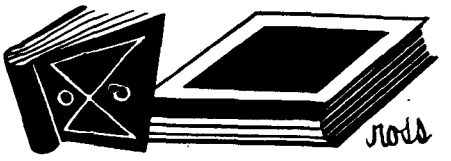
GIDE AND THE HOUND OF HEAVEN. By Harold March. Philadelphia: University of Pennsylvania Press. 421 pp. $5.

By Henri Peyre

THIS spiritual and critical biography of Gide by a Swarthmore professor represents academic criticism at its very best. It is a book of broad interest, devoid of all pedantry, written with skill and grace, which communicates the results of much knowledge and much reflection to the cultured—and, let us hope, in no way mythical—general public which American scholars should win to the enjoyment of literature. Gide has been the object of much thoughtful study in America in the last ten years, after having suffered from prolonged neglect when he would have most deserved being translated and appreciated. Albert J. Guérard's "André Gide," which appeared last year from the Harvard University Press, contained a precise estimate of Gide's novels by an able technician. The present volume embraces much more. Its analysis of Gide's works is perceptive, balanced, acute. The stress is laid on the man behind the works, and on the tragic side of a personality which had once been charged with ignoring tragedy and suffering.

Harold March has written the best biography of Gide to date. He has no axe to grind. He leaves out none of the open secrets of Gide's private life, and his book for the first time takes into account and deftly weaves into the narrative of the author's career the revelations published a few months ago as "Et Nunc Manet in Te." March's attitude to his model's sexual unorthodoxy, to his inhuman treatment of his wife, to his immature journalistic junkets into colonial policy, Communism, and his obtuse remarks on Pétain and on World War II, is absolutely dispassionate. He refrains from moral judgment, as he should. He even refrains from a clear-cut esthetic evaluation of several of Gide's works, in a manner which one may think excessive. This reviewer would insist that the time is ripe for a severe reappraisal of Gide's writings and that few of his works written after 1919 are likely to mean much to posterity, not even "The Counterfeiters," not even the overpraised "Journals." There are signs, indeed, of a French reaction against Gide's prolonged and too official fame, similar in ingratitude and perhaps in finality to the first-class burial granted Anatole France after 1924.

Biography is incessantly interlocked with criticism in the case of Gide. Harold March has been a little timid in pointing out the far-reaching influence of Gide's life-conflicts on his work. He who spoke of Goethean serenity and did not object to being compared to the Weimar Olympian was in fact the slave of his desires. Much more than had been surmised may be due, in "The Pastoral Symphony," in "The Counterfeiters," even in his political heresies, to his homosexuality. One of the chief lacks in Gide's fiction, his inability to portray women's characters otherwise than as resigned and meekly submissive, receives light from the posthumous revelations on the white marriage which he forced upon Madeleine Gide for forty years. In a very early notation in his diary, in 1892, Gide had asked for true sincerity in the artist: he should not relate his life as he lived it, but live it as he will relate it. Gide indeed lived "The Immortalist."



The title and the thesis of this volume point to Gide as to a hunted man. The type is familiar to our age and perhaps is its most constant hero. Graham Greene, Julien Green, Mauriac, Faulkner, Malcolm Lowry have depicted heroes hunted down by fear, by alcoholism, by sex, by hatred, occasionally by the temptation of faith. That Gide was perplexed and tormented and torn between the violence of his pederastic loves and his affection for his wife is clear enough. Still Harold March labors the point overmuch, occasionally seems loaded down by his theme and his title; when he returns to it in his conclusion, his own interest in the point of view he had chosen seems to have flagged.

It may well be that the truest tragedy of Gide was the discrepancy between his literary ambition and his actual achievement. Repeatedly, he liked to throw critics on false tracks, boasting that now a certain one of his books, now another one was the truly important one; that his aim was to display now his complexity and now his serenity; that the true angle of approach to his works should be the purely esthetic one, then that moral preoccupations were the stuff of which his works were made. We believe that Gide was aware all along of his inadequate gifts as a novelist and that only two or three of his "récits" might stand the test of time. He then devoted most of his energy to essays, to his diary, and to an obstinate pursuit of sincerity. He went further than Montaigne or Rousseau in self-revelation. But his autobiographical works reveal mostly his coquettishness and his abnormal concentration on his own ego. He lacked the intellectual power to be a truly great critic. After reading the scattered confessions and revelations of a writer who could not live up to his oft-quoted precept that "Whosoever shall seek to save his life shall lose it," one is driven to envy the fate of a Racine or a Shakespeare, about whose life we know so little that they do not abide our question and are "still out-topping knowledge."

Henri Peyre is professor of French at Yale University.

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The Avon Flows On

SHAKESPEARE SURVEY 5. Edited by Allardyce Nicoll. New York: Cambridge University Press. 164 *pp.* $3.

SHAKESPEARE AND ELIZABETHAN POETRY. By M. C. Bradbrook. New York: Oxford University Press. 279 *pp.* $3.50.

THE LANGUAGE OF SHAKESPEARE'S PLAYS. By B. Ifor Evans. Bloomington: Indiana University Press. 190 *pp.* $3.

CHARACTER AND SOCIETY IN SHAKESPEARE. By Arthur Sewell. New York: Oxford University Press. 149 *pp.* $2.50.

THE SENSE OF SHAKESPEARE'S SONNETS. By Edward Hubler. Princeton, N. J.: Princeton University Press. 169 *pp.* $3.

By G. B. Harrison

THE flood of books and articles on Shakespeare is now so high that no one can hope to keep abreast of all that is written, but the annual "Shakespeare Survey" at least shows what is being produced. The fifth "Survey" maintains the standard of previous years, and the three chapters on "The Year's Contribution to Shakespearean Study"—subdivided into Critical Studies; Shakespeare's Life, Times, and Age; and Textual Studies—are especially useful.

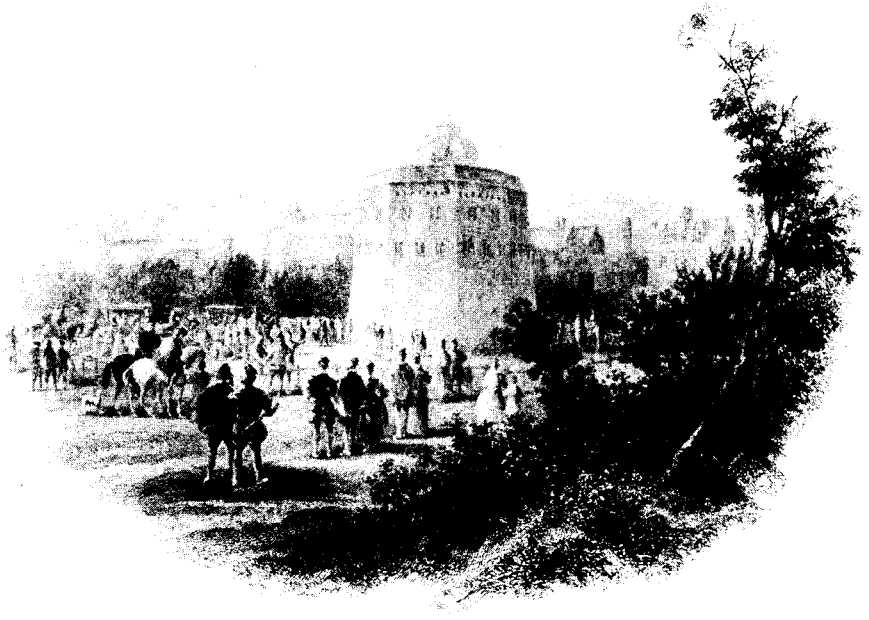
Of the various kinds of specialized study, two are still as popular as ever: the minute examination of the text—a scholar's hobby—and the anatomy of poetic imagery—to which the now not-so-New Critics devote such zeal. Four of the dozen articles in the "Survey" are concerned with the text, and two with the imagery. S. R. Bethell discusses "The Diabolic Imagery in Othello" which he regards as profoundly theological in its structure—a way of looking at Shakespeare which is becoming increasingly popular. On the other hand, R. A. Foakes in "Suggestions for a New Approach to Shakespeare's Imagery" points out that there are grave fallacies in the accepted methods of classification and interpretation.

Indeed, the greatest fallacy of all is the claim, which has now become a commonplace, that Shakespeare's plays can most profitably be considered as "dramatic poems." They are not dramatic poems but dramas. The difference is that a poem is intended to be heard—more commonly in these days to be slowly masticated in silent meditation; whereas Shakespeare's dramas were written for the noisy traffic of the stage, that is, to be seen and acted. However, if poetic process and content are to be minutely analyzed, then the critic must have a wide knowledge not only of Shakespeare but of all Elizabethan literature, poetry and prose, and of the intellectual and social conditions from which it grew. In too many of the modern studies of Shakespearean image and symbol the critic is peering into Shakespeare's lines for a reflection of himself.

The great merit of Miss Bradbrook's "Shakespeare and Elizabethan Poetry" is that she combines a wide knowledge of the Elizabethan period with a sensitive appreciation of the literary art. Her book is a good map—the Elizabethans would have called it a card—of the kind of reading that a critic must first undertake before he is competent to pontificate on Shakespeare's meanings. It is particularly valuable in revealing the modes of Elizabethan thought and expression, accepted ideas and common symbols, poetic and dramatic conventions. Miss Bradbrook makes obvious the truth that not only Shakespeare's plays but even his lines connoted something quite different to their original hearers. Miss Bradbrook demands a high level of mere knowledge from her readers but she writes with zest, wit, and insight.

The sparkling qualities of "Shakespeare and Elizabethan Poetry" are notably absent from "The Language of Shakespeare's Plays." B. Ifor Evans sets out to give a systematic account of the development of Shakespeare's language; he does it in such terms as these: "As compared with the other great tragedies, 'Hamlet' has this distinguishing quality, that it depends on a period of hesitation and delay between the exposition of the action and the final crisis. Shakespeare fills the interval with a number of ingenious devices, the majority of which are related somehow to a linguistic interest." A reading of Mr. Evans's book would suggest that the topic of Shakespeare's language is almost exhausted.

There are, however, signs of a reaction against the excessive concentration on language and the deliberate neglect of Shakespeare's characterization. Arthur Sewell in "Character and Society in Shakespeare" begins by stressing the not unimportant fact that actor and spectator in the theatre are aware of each other. Character is therefore important in the criticism of Shakespearean drama. Mr. Sewell's ideas of character are different from Bradley's; he is not concerned so much with the clash of person and person as with the more philosophic notion of the ways in which the characterization contributes to the total vision of the play. Thus he sees "Othello" as a conflict between the sordid Vene-



—*Culver Service.*

The Globe Theatre—"not poems but dramas."

G. B. Harrison, professor of English at the University of Michigan, is the author of "Shakespeare's Tragedies," "Shakespeare at Work," and other volumes.

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New & Noteworthy

EDITOR'S NOTE: *Because of lack of space, many significant new university press books cannot be reviewed this week. The titles of a few are listed below and on other pages in this issue. In most instances full reviews will be published later.*

BAUDELAIRE. By P. Mansell Jones. New Haven: Yale University Press. 63 pp. $2.50. This essay relates the contents of the major poems to incidents in Baudelaire's life.

BROWNING AND AMERICA. By Louise Greer. Chapel Hill: University of North Carolina Press. 355 pp. $4. Utilizing source material of the time, the author recreates American literary gossip and critical opinion involving Robert and Elizabeth Browning.

PAUL VALERY: THE MIND IN THE MIRROR. By Elizabeth Sewell. New Haven: Yale University Press. 61 pp. $2.50. An explanation of Valéry's rigorous mind as reflected in his works.

tian world of which Iago is typical and the grander universe to which Othello naturally belongs. The result of the conflict is another Fall of Man.

Edward Hubler is a more vigorous reactionary. In "The Sense of Shakespeare's Sonnets" his purpose is to find just what the sonnets *mean*, and through the meaning to discover the mind and attitudes of their author. In so doing he considers not only the sonnets but a wide range of Shakespeare's work. The portrait which emerges is convincing; he reveals a Shakespeare more interested in substance than in form, in meaning than in poetics. "Shakespeare was a professional writer but he was not a man of letters; his love of literature did not lead him to tolerate the 'literary.' " Mr. Hubler himself shares this attitude, and he is "deeply shocked at the degree to which contemporary criticism is compounded of such proud and private criticism." Indeed he even questions some of the critical dicta of Mr. Eliot, and he will have none of the theory that the author of the "Sonnets" was homosexual, for Mr. Hubler has little sympathy for critics of the "Goats and Monkeys School." After a prolonged dose of contemporary Shakespearean criticism, the quiet wisdom of this book is refreshing. It should be added to the short list of books about Shakespeare the Man.

Indefatigable Whig Dandy

HORACE WALPOLE'S CORRESPONDENCE. Vols. 15, 16. Edited by W. S. Lewis, A. Dayle Wallace, and Ralph M. Williams. New Haven, Conn.: Yale University Press. $10 each.

By JAMES L. CLIFFORD

WITH less fanfare and more solid achievement than with most large-scale publishing ventures, the Yale Edition of Horace Walpole's Correspondence continues steadily on its way. These are the fifteenth and sixteenth volumes to appear, and the project is only about a third completed. We still can look forward to some of the most famous of the correspondences, notably that to Sir Horace Mann, which will by itself occupy at least twelve volumes.

Needless to say, in the present volumes there has been no lessening of editorial care. The texts have, so far as possible, been scrupulously checked with the original manuscripts; the annotation is full, yet compact. In many ways the Walpole edition has become a model of editing procedure, often imitated, and constantly used as a standard by which to measure the effectiveness of other projects. So often in the past the published works sponsored by prominent collectors have had splendor without scholarly thoroughness or accuracy. Not so that of W. S. Lewis and his band of devoted assistants. His edition unites the best of two worlds—the verve, the delight, the enthusiasm of the avid collector, and the sober thoroughness of academic scholarship. Rarely has there been a happier combination.

—*Bettmann Archive.*

Horace Walpole—"delight in the old."

According to the general plan, Walpole's letters are being issued, not in one great chronological series, but by individual correspondences. Inevitably there will be valleys as well as heights. And honesty forces the admission that a large number of the letters in the present volumes will have little appeal except to professional scholars. Yet that is not to say that they are intrinsically uninteresting, for Walpole himself could never be dull.

Volumes Fifteen and Sixteen are designed as a catch-all, in which are included the letters of Walpole and numerous correspondents who were bound together by one common interest, that of historical curiosity. Only one is widely remembered today, Thomas Chatterton; three have some reputation in scholarly circles, Sir David Dalrymple, William Robertson, and Conyers Middleton; the remainder have long since been generally forgotten. Even in their own day some of them were little known outside their own narrow circles. Yet letters of antiquaries need not of necessity be dull. As Walpole once put it, "I do not see why books of antiquities should not be made as amusing as writings on any other subject." And in many places his own well-known talent for slightly malicious gossip and for acid commentary appear in top form. If the subject matter may not have as wide appeal as that in his letters to ladies of fashion or to court wits, the writing is just as distinguished. Included are some fascinating literary anecdotes, as in the letter to Dalrymple in December 1780; on occasions there is amusing chit-chat. Moreover, most of the letters to Walpole are completely new; forty-four of his are printed for the first time, and twenty more first given in full.

Naturally the Chatterton correspondence will arouse the most interest, and Mr. Lewis deserves our gratitude for having brought together in one place all the relevant evidence concerning this ill-fated relationship. When everything is considered, Walpole does not come off badly, though some may feel that Mr. Lewis tries a little too hard to explain one of Walpole's misstatements as the result of

(*Continued on page* 55)

James L. Clifford is professor of English at Columbia University. He is the author of "Hester Lynch Piozzi" (Mrs. Thrale), and editor of "Johnsonian Studies 1887-1950."

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The Saturday Review

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A Look Ahead

A great scientist, with a record of distinguished service in applying the results of research to the needs of the citizen, has edited this tenth annual University Press Issue of *The Saturday Review,* and has brought to it articles by a varied group of experts competent to judge our contributions to the enlightenment of the public (as distinct from the world of scholarship). I have not yet read these articles, or Mr. Sears's comment upon them; but I am confident that the record they review is a good and honorable one, that their statements about it are fair, that I will agree with much of what they say, and that also I shall disagree violently with some of their findings.

These critics, expert judges of what we have tried to do, have also been asked to suggest useful lines for university presses to follow in the future. Again I am ignorant, as I write, of what these recommendations are. But I think that from the base on which I stand, as director of one of the largest university presses and as a man conversant with the general thinking and planning of most of my colleagues, I can sketch a few of the lines university presses will perhaps follow.

University presses will clearly and rightly continue to perform their primary duty: the issuance of the most important works of scholarship, works intended to expand the boundaries of learning and to instruct (and to be read only by) other scholars and advanced students. But university presses would not stay alive on this kind of publishing alone; nor would we university publishers ourselves be satisfied if we restricted our efforts and our imagination to the processing and distribution of works of learning comprehensible only to the peers of the authors.

In the present state of the book-publishing industry, there is other work for us to do, work of a different but comparable order of importance: an essentially non-competitive effort to serve the general public by supplying to it books based on sound training and scholarship but readable by laymen—books that commercial publishers do not find it profitable or advantageous to issue or books that our facilities are actually better designed to handle. For example, regional books will be published by university presses about areas rarely visited by the manuscript scouts of the trade, and the historical lore of the nation may be enriched. Or perhaps money can be found for wider encouragement to young creative writers along the lines followed by the Yale Younger Poets Series or by the sporadic but important issuance of regional and experimental fiction at Chapel Hill. Literary history and criticism, fields of dubious market value to the trade publisher, are borderlands the university press director will always wish to explore. Certainly the contribution of the presses in history, politics, and public affairs in general will continue to grow, and I believe rapidly. Princeton's great Jefferson project or "The Columbia Encyclopedia" are not likely to be duplicated. Series like Yale's "Chronicles of America," Louisiana's "History of the South," and California's "Chronicles of California" can interest the general public and for obvious reasons will best be produced by university authors working with university publishers; these series and others like them now in existence will flourish and will be joined by others equally good and equally needed.

Even more than the humanities and the social sciences do the natural sciences offer the university publisher a field in which he can work for the general public. Dr. Velikovsky's *opera* would not, I think, have suited the list of a university press, but a university press published the Smyth report on atomic energy; others are now planning and editing books in astronomy, physics, biology, and medicine which will be invulnerable to the destructive criticism of the scholars and yet enjoyable by the merest amateurs of the sciences.

Perhaps a last point might be made about the work the presses can do in providing texts for school and college students. Generally speaking, most presses have avoided the competitive textbook market, and I think their avoidance entirely correct in view of their usual tax-free status. But American education has always been highly experimental, and only a few of these experiments in method or subject matter, translated into book form, will attract the commercial publisher as fit investments for his venture capital; many of the best will not be given proper trial unless we in university publishing find money to finance their issuance. The same kind of need for our services exists and will continue in the smaller and more advanced textbook fields and in older subjects, such as Latin and Greek, which are threatened by creeping death for lack of modern teaching tools.

DISCOUNTING the omnipresent threat of world war, what I see ahead for university presses in the next few years is an exciting picture. Very obviously it could be marred or even destroyed by forces I have not mentioned. For example, the effect on our kind of publishing of the paper-bound book, original or reprint, put out in editions of 100,000 or more at retail prices of 25 to 50 cents is as yet undetermined. Very few of our books are likely to find such a large group of readers, no matter the price. But as yet, trade publishers, whether they deal in hard or soft-bound books, do not seem to have found a way to publish sound and interesting books in *all* the fields of learning for a modest number of the intelligent but not "scholarly" public. Until they do, the university presses, while continuing to issue the scholarly works for which they were created, will also attempt to serve the general public as they have done in the last decade.

—THOMAS J. WILSON,
President, Association of
American University Presses.

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LETTERS TO THE EDITOR

Concerning "Witness"

AT A TIME when general literary criticism is at so low an ebb as to be largely meaningless, permit me to congratulate you and Arthur Schlesinger, Jr., [*SR* May 24] on his penetrating and scholarly comment on "Witness." Mr. Schlesinger had something to say and knew how to say it. Your additional coverage was valiant on the score of being fair, but anti-climactic. In comparison with Schlesinger's views, Dos Passos was pale soup and added nothing. Charles Alan Wright, of course, is entitled to his opinion, however immature. Mr. Nixon was a footnote and Mr. Morris had little or nothing to say. It is good that our intellectual top-scum, the know-all boys who deal in lofty inside-stuff, won't be the only ones reading "Witness," and that it will be getting to the people of the nation. In this case perhaps the following question has already been answered about our belated awakening to how Communism works: How late can it get? If so, then you and Mr. S. have helped to answer that maybe we are realizing the time.

THEODORE PRATT.

Boca Raton, Fla.

SELDOM IF EVER has *The Saturday Review* in a single issue devoted nine pages to a better, if not nobler, purpose than in allowing five prominent Americans to speak their minds unreservedly on the Chambers-Hiss controversy, for the monolithic volume "Witness" contains matter of such momentous interest to the nation that for many years it will be a *cause célèbre*. Schlesinger, Nixon, and Dos Passos abide by the evidence, but Wright and Morris, spurning indignantly the decision of the jury and the overwhelming conviction of fellow Americans, call Chambers's defense mere "fiction" and a "litmus-paper test." No doubt these honorable gentlemen are sincere, but can these men blandly ignore the pile of evidence submitted? If a jury, and the citizens behind the "twelve good men and true," can not trust evidence, what can they trust? Bias and prejudice? If so, to quote Tennyson, what else may we expect than illusion, and confusion, and delusion?

LABAN LACY RICE.

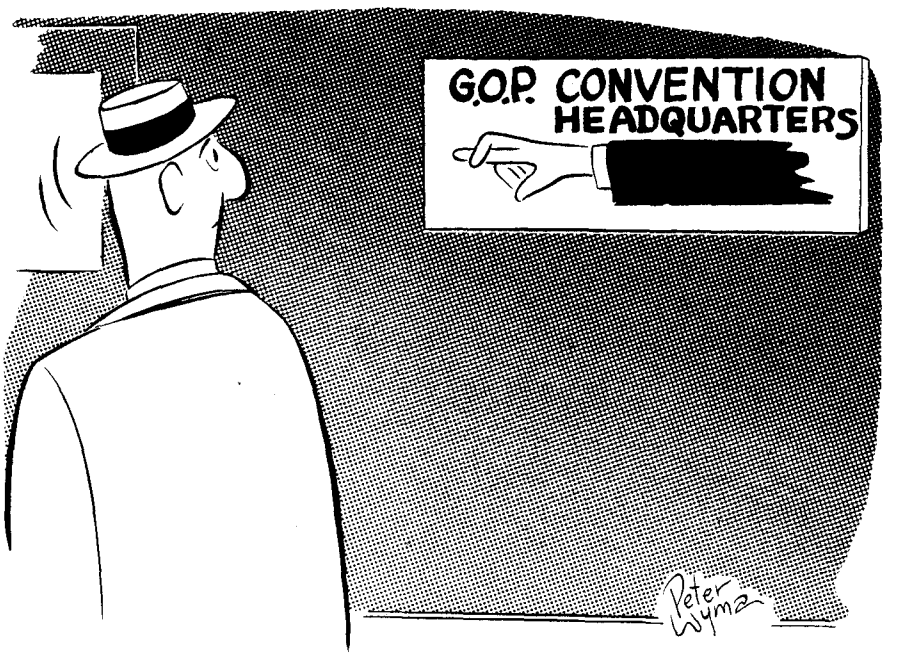
Ware Neck, Virginia.

LIKE MANY THOUSANDS of other Americans, I have followed with deep interest the Chambers-Hiss controversy. No doubt there are flaws in Mr. Chambers's testimony, but they are inconsequential. If he had only brought out those documents and films and laid them on the table at the first meeting of the committee, he could have saved himself ten years of misery and the Government a huge expense. He was reasoning in terms of loyalty to a friend and former co-worker, but, to quote from an old poem about the signing of the Declaration of Independence, "When a nation's life's at hazard, we've no time to think of men."

Whittaker Chambers in his book "Witness" has done a great service, not only to his own people but to the free world.

MRS. O. C. HARDING.

Nashville, Tenn.



IF ALL WHICH IS irrelevant were to be melted in Arthur Schlesinger's "review" of "Witness," the entire content of his article could be summarized in several short paragraphs. The inclusion of his political philosophy in the text of a book review was in bad taste, reflecting on both the author as well as upon the editors of the *SR*.

Schlesinger's quest for a second Roosevelt is a prerogative which cannot be denied him, but it would seem to me that a literary magazine, whose intent is the evaluation of literary and other artistic endeavors, should not be the vehicle to express his or any political thinking. As a reader of your magazine I voice my protest against a repetition of similar articles.

GEORGE E. BOISVERT.

Manchester, N. H.

I WONDER WHETHER any of your writers on "Witness" heard Chambers read part of the book over the radio. A man may write with "un-Anglo-Saxon intensity" and still be considered a normally well-balanced person. But a man who is moved to tears by the eloquence of his own writing betrays his unbalanced personality. If it be protested that Chambers was moved not by his eloquence but by the fresh recall of tragic events, I reply that Chambers's self-pity was greatest precisely when he was far from these events. If he did indeed "risk his job, his reputation, even his liberty to right the wrong which he had done," he evidently relieved his emotional tensions. Though the effort at self-destruction failed very markedly, he did succeed in destroying the job, the reputation, and the liberty of another man. Professor Schlesinger has done an invaluable service in pointing out that the value of "Witness" lies in its human interest, "the struggle of one individual human spirit," and not in its "political and philosophical conclusions."

DOROTHEA FULKERSON.

Levittown, N. Y.

. . . SCHLESINGER'S critical review has seldom been equaled in recent years for its sanity and balance.

JACK LINDEMAN.

Philadelphia, Pa.

IN ARTHUR SCHLESINGER'S fine review of "Witness," he says: "It is also fashionable today . . . to blame the ills of the world on pragmatism. Relativism, it is said, inevitably leads to totalitarianism, while absolute values provide the only basis for resisting totalitarianism."

An absolute tends to become an empty generalization with a foregone conclusion, like a gondola on a track leading to a known terminal. It will hold anything the engineer wishes to pull down the track.

When we read in "Witness" that we must choose between Communism and God, we must keep in mind that here speaks a man who requires an absolute, cannot live without one, and would have us choose between two of them. If he must choose, I certainly prefer that he choose God, since that absolute terminates in another world, and he will no longer be making trouble for us by trying to impose on us some material heaven in *this* one. God's perfection is not material. *His* priests do not attempt to organize us out of freedom into bliss while we still live and learn our single lives on earth. Preparation is a different thing: it allows leeway, admits imperfection, forgives up to the final point.

As far as I am concerned, Chambers's two choices both lie on the same side of the line. I would say it is rather

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between the absolute and the non-absolute. Let's continue to deal with God *after* we die. It is unpleasant and disenchanting to see Him materialize in a Russian uniform, a bushy mustache, and a bearish smile.

DOUGLAS B. ALLEN.

Lewis, Del.

CHARLES ALAN WRIGHT, whom you chose as one of the authorities to discuss "Witness," was obviously selected because of his legal prestige, as well as being author of a controversial review of the Hiss trial in the *Minnesota Law Review,* and consequently his opinions deserve to be listened to with respect, however they may conflict with those of many of your readers.

But, when he protests that Hiss is innocent and in his protestation brings forward against the two juries a charge so striking and so radical that its implication appears to discredit the whole system of trial by jury, his remarks deserve most thoughtful scrutiny; and out of that scrutiny comes an answer which, quite aside from the Hiss-Chambers case, deserves to be published as prominently as Mr. Wright's words of discredit.

Mr. Wright said: "I do not share this blind faith in juries. I think Hiss is innocent. . . . A good way to see how the jury could go astray is to compare the trial record with accounts written at the time by top newspaper reporters. Time and again such reports show that the men failed to understand important testimony. If with all their training the reporters could not grasp intricate evidence, how could the untrained jurors be expected to do better?"

The spectacle of a distinguished professor at law leaning on trial by newspaper as opposed to trial in court is remarkable indeed. But apparently Mr. Wright in his partisanship has lost sight of one vital fact in the proper functioning of a trial by jurors. The fundamental basis, of course, on which a juror is selected is that he have no preconceived opinions of the case before the admitted evidence is presented in court.

The prejudice which surrounded the Hiss-Chambers affair (mostly against Chambers) was notorious. What obviously seemed to have happened was that every "top newspaper reporter" had formed his preconceived opinions as to who was guilty before the trial ever started. Could it be that their confusion grew out of trying to make the evidence support their prejudices?

Could it be—in the face of trial by newspaper—that the juries, both of them, with no preconceived opinions to maintain, simply listened to the evidence in the courtroom and weighed it and once again eloquently gave proof of the basic soundness of trial by jury?

JOHN WILLIAM ROGERS.

Dallas, Tex.

I PRESUME THAT in view of all the fanfare given Mr. Whittaker Chambers's "Witness" you felt you had to recognize the fact by according the book such extensive reviews. Taking all things into consideration—the book itself, the pros and cons, the bias and antipathy—one point clearly emerges: it really pays, in both money and prestige, to be a Communist spy and then "reform."

I do not think any of your reviewers, eminent as they are, have touched this point, possibly because they wish to be considered tolerant of regeneration. This is an error no theologian would make. Spiritual regeneration is possible and desirable; but it is worked by grace, and hence the rejoicing over the one stray sheep. But political regeneration is impossible and suspect: a man who could be a Communist spy in his full maturity could do nothing else than *react* to a situation no longer agreeable or profitable; and the reaction would merely impel him to the rightist authoritarian line. I do think there are many ex-Communists—and they are now Fascists. In short, Communism and Fascism are the poles (antithetical) of the same old Axis line. . . .

Neither Mr. Chambers in his book, nor *any of your reviewers,* point out that the charge of godless materialism legitimately hurled at Communism, could be, with equal justice, pronounced against monopoly capitalism —or Fascism.

ARTHUR STYRON.

Roxbury, Conn.

WHITTAKER CHAMBERS'S ASSUMPTION "that the New Deal—in fact any political effort dedicated to social welfare or to the use of the Government for the general welfare—inevitably plays into the hands of the Communists," sounds very naive.

Turkey, under Kemel Ataturk, was transformed from a corrupt, poverty-stricken land into a progressive, sort of "New Deal," confident member in the family of nations of Europe. The result is that today there are very few people who identify themselves as being Communist.

Great Britain, under the Labor regime, proved that an economic and political democracy is possible. The result of this has been that in the elections of 1950 the sole Communist member of Parliament was defeated.

In Norway, suffrage is enjoyed by both men and women, there is almost no illiteracy in the country, and social security benefits have been made available to most of the people, the result of which has been that in the Parliamentary elections of 1949 Communist strength dropped to a very low point.

In Sweden, the "middle way" has made poverty or slums non-existent, education available to everybody, and the Swedish standard of living is one of the best on record. Again the result here has been that the Communist party strength is less than 10 per cent of the total vote.

In Denmark, the people have become one of the most prosperous and progressive groups of modern times. There is no illiteracy, an efficient economy, and a sound political sys-

Chambers as a Quaker

WHITTAKER CHAMBERS, in his book "Witness," makes frequent reference to Quakers, and perhaps a comment on his conception of the Society of Friends may be appropriate.

He first cites a sharp refusal of his application to the American Friends Service for service in the Russian unit of that Committee's program in the early 1920's. The Committee's records do show that such an application was made and that the Committee did not select him to go to Russia. I have known a good deal about the personnel practices of that organization, however, and I doubt very much the "sharp" rejection of him on any semi-theological basis. It was more likely that he was refused because of immaturity. Very few people, if any, as young and inexperienced as he was then, have been used in foreign missions of this character. His strong reaction is typical of the youth who is anxious for such an opportunity as that offered by the Russian famine.

He refers to the interest in the Society of Friends of Alger and Priscilla Hiss and of Noel Field. I believe that Priscilla Hiss did attend Quaker Meeting some, though so far as I am aware she did not join. Noel Field's mother was and I believe is still a member of the Society of Friends. Alger Hiss's interest in birds seems to me little indication of any particular affiity for Quakers, as Chambers seems to point out.

But on the deeper level, the book reveals moments of real peace and enlightenment which came to him in his association with Pipe Creek Quaker Meeting, located near his home in southern Maryland, and also in attending meetings of the Quakers at Twentieth Street in New York. One can be grateful if the inward peace and quiet which he mentions came to be a reality to him.

There seems, however, to be another conversion, which came when he reviewed Reinhold Niebuhr's essay on theology for *Time* magazine. Here he falls under the spell of Karl Barth's God, who is apart from this world and at whose whim men triumph over sin or are overwhelmed by it. This is a very different understanding of God from that which has given such distinction as it has to the Society of Friends. For the Quaker the discovery of God is an inward experience. He is not far from any of us at any time, and the constant and immediate recognition of His presence is the source of both peace and social concern. In the midst of this complex religious struggle Chambers makes an unsuccessful attempt at "self-execution." This all leaves one feeling that religious assurance is yet to come to this troubled spirit, and that the race with catastrophe is not over.

CLARENCE PICKETT,
Executive Secretary,
American Friends Committee.

Philadelphia, Pa.

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tem. The result has been that the Communist voting strength is less than 15 per cent of the total vote.

Now let Mr. Chambers look at the countries that have followed his assumption.

France, where the Communists claim support of at least a sixth of the electorate. Italy, where the Communists represent about one-third of the population.

And let him also look at the countries where it is too late to do anything—China, the Balkans, Poland, and Czechoslovakia.

THOMAS J. CHRISTO.

Boston, Mass.

AS A PROFESSIONAL WRITER of fiction I can't help thinking that the underlying human story concerning the Hiss-Chambers affair has been neglected in favor of the political implications of the case. As a writer, I find myself thinking of the novel that might be written, using these characters the way they have appeared through the medium of the press. Naturally, this approach can contribute nothing new in the way of information, and may even do one or the other of the principals a grave injustice by assuming certain widely accepted facts to be true when they are not.

. . . Fundamentally the story must be written as the tragedy of two intelligent men who together—with motives perhaps not altogether evil—participated in a conspiracy which only a few years later came to appear as a much more terrible crime than it had seemed at the time. This is probably the most characteristic human tragedy of our generation; and the political fevers of the moment should not be allowed to obscure it.

DONALD HAMILTON.

Annapolis, Md.

DUE TO AN INADVERTENT error in my manuscript a sentence toward the end of my review of Whittaker Chambers's "Witness" is unintelligible. While commenting on Mr. Chambers's thesis that the basic world conflict is between those who believe in God and those who do not, I sought to contrast this form of religious absolutism with Niebuhr's quite different conception of politics. The Niebuhr conception, I wanted to write, "calls on all—worshipers or rejectors—to be tentative and experimental in history, and humble and contrite before the mystery which lies beyond history." Unfortunately the sentence came out in this form: "It calls on all non-worshipers or rejectors," etc. This error obscures the great difference between Mr. Chambers and Dr. Niebuhr, for Dr. Niebuhr is deeply aware of the vanities and corruptions of religiosity.

I am fortified in my belief that a correct reading of Dr. Niebuhr (to whom Mr. Chambers pays tribute in his book) could hardly lead to Mr. Chambers's either-or politics by some remarks by Dr. Niebuhr in the current (May 27) *Reporter*. "It is my contention," Dr. Niebuhr writes, "that religion is so frequently a source of confusion in political life, and so frequently dangerous to democracy, precisely because it introduces absolutes into the realm of relative values. Modern democratic society requires very discriminative judgments." I cannot imagine a more succinct description of the reasons why the politics of Mr. Chambers do not provide a reliable guide in the present complicated world.

ARTHUR SCHLESINGER, JR.

Cambridge, Mass.

The Illiterate Writer

I READ HAROLD STRAUSS [*SR* May 17] with his rules for writers and his complaints of parochialism and small worlds, and fell into a long musing on who shall decide what is petty and what constitutes a "great world." I read in the same issue a warm review of a book I had also liked, "The Bogman," apparently the kind of story Mr. Strauss would detest—a small story about a small farmer in a tiny village shut off from the world. Still, it is the personalization of problems that worry Mr. Strauss and a great many people right here in the United States—the high price of non-conformity, the sinfulness of doing good deeds, the best way to quiet a guilty conscience. There have been so many small stories—a fisherman who chased a whale, a woman who wore the initials of her sin, a man who stole a loaf of bread, and smaller perhaps than any character in fiction could be was Thoreau who so often preferred the woods to the Concord intellectuals. Still, maybe it does raise the question: Can a man's world be any bigger than that part of the whole he is able to assimilate, or simply bigger than himself.

And what is a writer anyway; can a man exist only as a writer, an intellectual, a reader of books; should Mark Twain have left his steamboat and Melville his ships, Dostoievsky his gambling and politics, Trollope his riding and postoffice for the intellectual life with literary men; would the intellectuals of their day have taken up any of these men when they were young unknowns; didn't the unconscious learnings and gropings of these men as mere mortals on the face of the earth help a very great deal to make their writing what it was?

The trouble is that so many, even Milton, seem to have broken all or most of Mr. Strauss's rules that one wonders if there can be rules for writers. If there be anything more wrong with writing than with anything else in this day maybe the answer is to be found in the discussions of Whittaker Chambers in the succeeding issue.

Mr. Chambers, unlike Judas, has never been able to stand up and say—speaking as a man—that he has sinned as a man, an individual, a reasoning creature, and so unlike Judas is not crushed by any burden of guilt to

"I understand old Dilloway's been posted again for not paying his dues!"

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make him want to hang himself; rather Mr. Chambers seems somehow forever unable to think of himself as a man accountable for his own acts; he blames the times into which he happened to be born; and having no faith in himself as a man has no faith in other men and sees his own weak image multiplied a million times in the world around him; Communism for him was like a stone offering sanctuary to millions of antlike men; Communism and not men was the biggest thing in the world; something turned the stone for Mr. Chambers. No longer is it a sanctuary but a terrible force crushing the antlike creatures; but still this crushing stone of Communism is the biggest thing in the world for Mr. Chambers—not the antlike creatures who are never men. Now that the stone is no longer a refuge there is God, but this God of which he babbles so seems to have little in common with the God Milton knew or Moses or Ahab or even William Penn; they were men not ants, for an ant cannot conceive of God anymore than a writer with or without benefit of rules can create men to people his paper world unless he has belief in and respect for at least some of his fellow men, and he can't have this if he thinks of himself as a hopeless creature completely crushed or tossed about by things forever bigger than himself.

HARRIETTE SIMPSON ARNOW.

Ann Arbor, Mich.

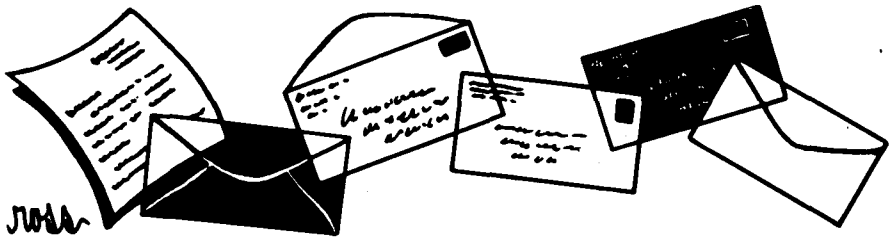
HAROLD STRAUSS'S ARTICLE is just about the finest thing of its kind I have ever read. It ought to be required reading at every writers' conference and in every fiction classroom. It is a penetrating appraisal of the hollowness of our current literature and it also contains the answer to what is wrong with the book business in the United Strates. No one is more aware, I think, of the conditions of which Mr. Strauss speaks than the nation's reviewers. I, for one, have been finding it increasingly difficult to choose as many as five books to recommend without twinges of conscience in *The Saturday Review*'s occasional polls. That is why I welcome Mr. Strauss's needling of the slothful; perhaps it will generate good.

VAN ALLEN BRADLEY.

Chicago, Ill.

THERE'S MUCH GOOD SENSE in Harold Strauss's piece. The points on the lack of courage, the playing safe with small themes, and the futile search for "security" are excellent. But exception must be taken to the argument that a writer should be a repository of knowledge, a kind of walking literary Fact-O-Mat.

. . . Because it makes a second fiddle of the creative obsession, erudition has hampered more writing than it has helped. The extraordinary range of knowledge of a Robert Briffault, a Christina Stead, a Jules Romains is undoubtedly what paralysed their powers as novelists. One thinks, on the other hand, of Hemingway, Faulkner, Fitzgerald, Sherwood Anderson, Dreiser, and Stephen Crane. If these were learned men--learned in the sense Mr. Strauss specifies, in the *extent* of general knowledge—you would never suspect it from their fiction. Reading them,



you may be aware of the presence of mature minds, but it is their vision that is mature, not their "learning" that is vast.

The reason "informationism" is a secondary consideration to a creative writer is that the real creative vision is inward, not outward. The things of the spirit, the mind, and the heart are not matters of fact, but questions of understanding. Otherwise, any professor fresh from his own seminar on the history of English fiction could write a good novel.

JOHN HASTINGS.

New York, N. Y.

. . . SOMERSET MAUGHAM, titan of titans when it comes to writers, once opined that a novelist's duty is to entertain. A novel is not a textbook. It is a piece of imaginative creation. Surely a man in Mr. Strauss's position displays poor critical perspicuity when he writes that he heard James Jones struggle in his acceptance speech at the National Book Award occasion. . . .

Had James Jones spent about three or four decades in getting himself properly educated and reading a lot, he would not have been able to experience the events he so vividly depicts in his book. And, despite Mr. Strauss's criterion, the reading public thought his work good enough to reach the best-seller list. . . .

JACK BENJAMIN.

Brooklyn, N. Y.

Kenneth Rockwell

WE WERE SHOCKED to hear of the death of Kenneth Rockwell, book editor of the Dallas *Times Herald* and former professor of English at Arlington State College. Rockwell, a widely known literary authority, newspaperman, and lecturer in Texas, Missouri, and Kansas, died in his home of a heart attack on Easter Sunday. He resigned only recently from the staff of the Arlington State College after serving there for thirteen years.

Friends are considering the establishment of a Rockwell Memorial Scholarship fund.

LLOYD PRICE.

Dallas, Tex.

Majors and Minors

MR. COMMAGER'S PREMISE [*SR* May 10] that American literature has in the past produced classics that can be read with pleasure and profit by young people is, on the whole, acceptable. As a realistic, but I hope not unduly disillusioned literary mentor, I should like to remind Mr. Commager that the pleasure-part of the mixture gives evidence of having evaporated at a high rate of speed during the past fifteen years, and it is becoming increasingly difficult to convince the consumers of the efficacy of the profit factor. In other words, many of the excellent books that Mr. Commager cheerfully assumes have been chosen *by* children have instead been chosen *for* them by adults, and not always enthusiastically welcomed by them. The non-digestible factor is, however, the language and style, and not the subject-matter.

FLORENCE WHITAKER GROSS.

Milwaukee, Wisc.

Which and That

AFTER TEN MINUTES' SEARCH through my tiny book shelf, I am able to add the following to Rudolph Flesch's "anti-Fowler, anti-Jespersen, anti-Barzun, anti-English" demonstration of the relative *which* in a defining clause [*SR* May 10]:

"The vain man piques himself on some qualities *which* you must know and admire." (Boswell, "London Journal")

". . . a responsibility, he [Sergeant Buzfuz] would say, *which* he could never have supported were he not buoyed up . . ." (Dickens, "Pickwick Papers")

". . . Elizabeth had a fair opportunity of deciding . . . by the feelings *which* prevailed on his entering the room . . ." (Austen, "Pride and Prejudice")

". . . a letter reached Bartolomeo . . . to say that if he did not immediately clinch the deal *which* he had been for some time negotiating, another offer would be accepted." (Maugham, "Then and Now")

". . . that worst of . . . abominations, an institution *which* society has outgrown but not modified . . ." (Shaw, "Mrs. Warren's Profession")

It seems likely that, given a city library and a day's time, one could support the Flesch-Fowler-Jespersen Law practically to the point of extinction. I don't know how the Spanish do it, but they do it better. They can support a "royal" academy, and to that academy appoint easy-going sages who never find such horrors as infinitive-splitting, whiching-for-thating, "epizootics" for "epidemics among animals." (They even approve of saying of a thick head of hair that it is "well-populated.")

The F-F-J Law should, like those more official announcements *that* clutter our world, include a "whereas": "Whereas, the English language is frozen in form until the unanointed prophets unfreeze it from time to time to add a rule, and whereas it hath pleased Our Father (*which* is in Heaven) to appoint us unanointed prophets. . . ."

JOSE MATORRAL.

Santa Barbara, Calif.

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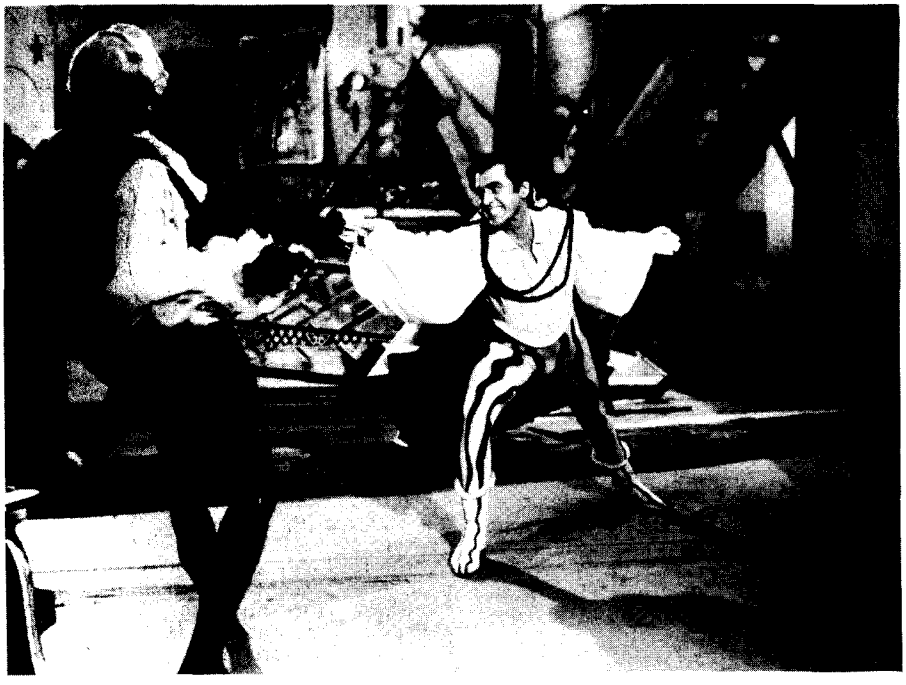
SR Goes to the Movies

FOR KIDS FROM SIX TO SIXTY

"NEVER overestimate the intelligence of the American movie audience" has for years been the favorite maxim of one of New York's more successful theatre operators. This philosophy is echoed in several of the new films from Hollywood. Adapted from plays or novels, these pictures have managed to simplify their not-too-complicated originals almost to the point of fatuity. In the case of "Scaramouche" (M-G-M), based on Rafael Sabatini's popular swashbuckling novel, this was neither difficult nor particularly damaging. The novel was all in fun, and so too is the film. Probably with an eye to the current political scene, Sabatini's French Revolutionary background has been reduced to a brief word or two about "liberté, égalité, and fraternité," and a young citizen is run through by the villainous Marquis de Maynes for having written a pamphlet on the subject. The better part of the time, however, is devoted to shots of horsemen dashing furiously across the screen, to heated love scenes between Stewart Granger and Eleanor Parker or Janet Leigh, and to the most convincing—and certainly the most prolonged—swordplay yet filmed. It's a rather complicated story, but the Ronald Millar-George Froeschel screenplay frankly favors action over explanation, and George Sidney has staged it for a maximum of movement, a minimum of logic. The technicolor is handsome, the costumes sumptuous. Mel Ferrer as the duel-happy Marquis de Maynes cuts an elegant and graceful figure beside which Granger, in the title role, seems strangely earthbound, more buckle than swash. And if neither he nor the girls are any more eighteenth century than the atom bomb, the general tongue-in-cheek approach makes all of it quite easy to take.

On the other hand, "Clash by Night" (RKO) takes itself very seriously indeed, which is by and large rather unfortunate. It's based, of course, on the Clifford Odets play about a good-time girl who marries a respectable though uninspired fisherman, then runs off with his best friend, a movie projectionist. She sees the light, though, and eventually returns home to baby and her forgiving husband. The point of all this, as Odets saw it and said it, is, "You got to trust somebody, there ain't no other way." Alfred Hayes, adapting the play, has buried this line in so much small talk, however, that it comes across as simply some more conversation by a particularly garrulous bunch of characters. Nor is the casting altogether judicious. Paul Douglas, the simple fisherman, never manages to convey the boring ordinariness that would drive a love-hungry woman



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into the arms of another. Nor does Robert Ryan completely suggest a man who, in his own words, "wants to stick pins in dames." Much as he screws up his eyes and draws down the corners of his mouth, he always seems to be on the point of saying, "Look, I'm really a nice guy. You mustn't believe all this." And you don't. Only Barbara Stanwyck is right all the way, a brittle woman with big ideas and small results. By now, this sort of thing has become pretty standard with her, but even so her case-hardened floozy who needs a man to give her confidence again is a complete and convincing portrait. J. Carrol Naish and Silvio Minciotti as Douglas's family from the old country are also a great help. And the somber colors of the Odets story are heightened occasionally by flashes of the old Odets dialogue, flavorsome and biting: "You want the world wrapped up in a cotton blanket. . . . He could have my teeth for a watch fob. . . ." Unfortunately, the script insists on discussing every situation at great length, rising to a soap-operatic climax that is all talk, while Fritz Lang's direction only underscores the movie's stage origin.

Much the same trouble besets "Beware, My Lovely" (RKO), adapted by Mel Dinelli from his play "The Man." After an exciting, shocking opening, The Man—another in the currently popular series of literal lady-killers—presents himself on Ida Lupino's doorstep and we walk into the conventional one-set play. Of course, the movie brings us a set with more rooms than the stage can manage, and the camera is constantly catching reflections from mirrors or edging around corners for visual effects. Harry Horner, who was once a top stage designer, has directed with emphasis on the décor throughout, hoping to underline the melodramatics of the story by the conventionality of the house in which it all takes place. It's a good idea, but the plot works consistently against him. Just too many things keep happening at the wrong time, and the final explanation of the hero's mental aberration is altogether too naive for belief.

"Adapted from a stage play by James Thurber and Elliott Nugent" read the credits on "She's Working Her Way Through College" (Warner), a technicolored musical about a burlesque queen who undertook that shameful occupation to scrape together the tuition money for Midwest State. And just what play by James Thurber and Elliott Nugent would all this be adapted from? Why, "The Male Animal"! It's a "gimmick," you see. The issue here is still one of academic

JOHN MASON BROWN

Will Be

"Seeing Things"

for SR Readers at the

☆ ☆ ☆

Presidential Nominating Conventions in Chicago

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John Mason Brown is not only widely known as America's No. 1 drama critic but is equally distinguished as a reporter and essayist. His eye-witness accounts of such historic happenings as the invasion of Sicily in "To All Hands", the Normandy landings in "Many a Watchful Night" and the Nuremberg trials in The Saturday Review have set a standard of writing that has been warmly admired in this country and abroad.

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freedom, but instead of the Vanzetti letter, you substitute the question of whether an institution of higher learning should permit on its campus a "Hot Garters Gertie." Ronald Reagan, the professor, says yes; the reactionary board of trustees say no. But Reagan defends Gertie anyway, and academic freedom—and "show biz"—all in one ringing speech (not by Thurber and Nugent) that wins the applause of the student body and the grudging assent of the board. As is so often the case in Warner musicals, there is also something about putting on a musical show, and rehearsals for this mercifully break up the story from time to time. Actually, about all that remains of "The Male Animal" is this shadowy outline, the wonderful drunken speech about the way beasts in the jungle protect their brides, and the Statue of Liberty play. Virginia Mayo is Gertie, and Don DeFore repeats his original stage role as the ex-football hero who momentarily menaces the professor's happy home.

This column rarely has space for any mention of shorts. Nor does the necessity often arise to make room. But at the moment there is one exceptional job around, a documentary description of "Coney Island, U.S.A." In twenty colorful minutes it captures the tawdry glamour, the cheap thrills, the mechanical amusements of New York's shabby Lido, all underlined with an unvoiced pity for the people who must find their pleasures in this way. The first film by Valentine Sherry, a talented non-professional, it is narrated by radio's Henry Morgan—with a minimum of wise-cracks. It's worth watching for.

—ARTHUR KNIGHT.

SR Recommends

Ivory Hunter: Kenya Colony, Africa, provides the background for a superior British-made film about animals. (*SR* June 7.)

Under the Paris Sky: Some "snatch-of-life" episodes welded by Duvivier into a highly scenic apotheosis of Paris. (*SR* May 24.)

Outcast of the Islands: Conrad's early novel transformed by Carol Reed into a film with a full quota of authentic atmosphere. (*SR* Apr. 26.)

Encore: Another trio of Maugham short stories turned into an engaging film. (*SR* Apr. 5.)

The Man in the White Suit: Alec Guinness invents a fabric that will never wear out—with hilarious consequences. (*SR* Apr. 5.)

5 *Fingers*: L. C. Moyzisch's "Operation Cicero" turned into a spy film that avoids all the usual cliches of the genre and includes an abundance of the Mankiewicz sophistication. (*SR* Mar. 8.)

African Fury: A rather bizarre retitling for U.S. distribution of "Cry, the Beloved Country," with screen script by Alan Paton and starring the late Canada Lee. (*SR* Feb. 2.)

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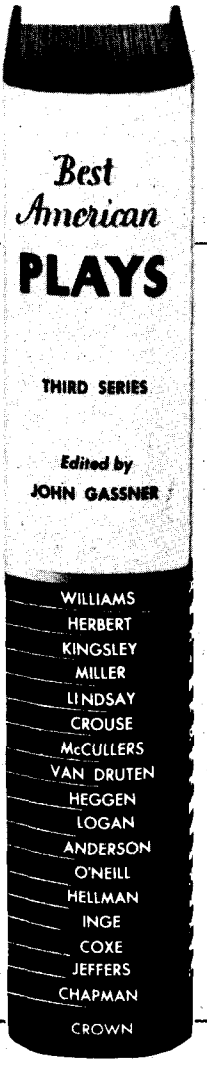

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THE ICEMAN COMETH EUGENE O'NEILL
BELL, BOOK AND CANDLE JOHN VAN DRUTEN
MISTER ROBERTS THOMAS HEGGEN and JOSHUA LOGAN
ANNE OF THE THOUSAND DAYS MAXWELL ANDERSON
COME BACK, LITTLE SHEBA WILLIAM INGE
ALL MY SONS ARTHUR MILLER
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Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

UNIVERSITY FILM UNITS AT WORK

EDITOR'S NOTE: *Not so long ago the only films made on university and college campuses were either about football games or good old* alma mater. *Today a number of serious film units have abandoned these subjects and are experimenting in the making of educational and informational films that need to be made. To be sure they operate on pitifully small budgets, even allowing that salaries and overhead are seldom totaled in actual film cost. The output is increasing and quality is improving despite a general lack of first-rate equipment.*

Nan Edwards, who reports on significant developments in university film production, is a reporter on The New York Times. *Her father, the late Kenneth Edwards, was a leading figure in the American non-theatrical film movement.*

—CECILE STARR.

IN 1947 the University Film Producers Association was formed in recognition of the need for a group which grasped the importance of the motion picture as a tool of mass communication and also possessed the ability to actually produce films. The organization believes there is a niche in the film world for university motion pictures comparable to the one enjoyed by university presses.

Two large problems face university film producers today: first, in many instances they must convince their fellow academicians of the value of motion pictures as a teaching tool and a university function and service; second, they must show the film world that they can make motion pictures successfully and regularly which are free of the limitations of Hollywood and commercial standards.

More than thirty universities and colleges have film production units today. In some instances film-making courses are given in conjunction with the production units. Because of the improvement in campus motion pictures in the last five years and the prevalent academic enthusiasm for and interest in films, some observors see the beginnings of a real incubator of future creative and rounded film makers. In the long run campus interest in film may make one of its greatest contributions by following the academic pattern of providing the training and background which individuals can later take out into the community.

Some observers believe that the new group may help to answer the old question—who should make educational films—the educator or the film producer? In the past many an educator-produced picture has been panned by film producers for being a bad motion picture in terms of lacking motion picture know-how. Many young adults today can vividly recall the instant laughter given by classroom audiences to the amateurish deficiencies in some educationally produced films.

Just as frequently the educator has criticized the film producer's effort as being primarily concerned with techniques at the expense of content. The question perhaps was always a bad one. The record shows that fine films have come from both sources. The outstanding success of many of the teaching and training films produced for the armed forces during World War II made a telling point: there is no inherent reason to separate the lesson from technique.

One aspect of film production in particular may prove to be the forte of the university film producer. It is the matter of film utilization. For whom will a particular film be made? The tradition of patient and thorough research of the university may be a great natural aid to film work. Many sources are automatically at hand on a large university campus. As many more can be readily tapped by the film maker who knows his fellow faculty members well.

John Mercer of the Bureau of Audio-Visual Information of the University of Nebraska, in a recent article in the *Journal of the UFPA*, emphasizes the need to remember utilization before and throughout film making. For a picture on irrigation, for instance, his group checked first with county agents who would be the largest users of such a film. They supplied the critical information needed on desired length of the film. A forty-minute film would be best for a farm audience, they said, "because when a group of farm people travel several miles to a meeting, we've got to have something which will take up a full evening."

Most appropriately timed as an aid to the non-theatrical field, and particularly to the university and small film producer, is a new sound recording device developed by the Reeves Soundcraft Corporation. Called Magna-Stripe, the new device uses the tape-recording principle of converting sound waves into magnetic patterns and then recording them (via a magnetic sound projector) on a ribbon of magnetic, red ferrous-oxide attached to motion picture film. The new method, low in cost, introduces a new strong note of flexibility in film making in that it is now possible to have one film with several different sound tracks for use with different audiences. Magna-Stripe sound can be used not only on 16mm. and 35mm. film, but also on the relatively inexpensive 8mm. film which until now has had to remain silent. Like many other new techniques, it has been hailed by some as the answer to many sound-recording problems. From the standpoint of quality it often compares favorably with photographic sound tracks.

To highlight their efforts at improving the quality of education-sponsored films, the University Film Producers Association this year have presented the first of their planned annual series of awards for outstanding university produced films. Three categories for awards have been named: performance films which demonstrate a technique, information pictures, and motivational films. The awards have been named for the late Kenneth R. Edwards, who at the time of his death in 1949 was adviser on non-theatrical films for the Eastman Kodak Company and founder of the company's Informational Film Division.

For performance of a technique, the University of Minnesota won with its "Weighing with the Analytical Balance." Designed for high school and college chemistry students, the film simply shows the use of the balance. It can also be used for refresher purposes for more advanced students. Harry Webb did the script, Donald Cain served as cameraman and editor, and Winston Bergsman was sound recordist.

Ohio State University's "Development of the Frog" was given the informational award. The film deals with the life-cycle growth processes of the leopold frog, which under ordinary observational circumstances can only be studied partially and fragmentarily. Through time-lapse photography, development is shown in minutes which in actuality occupied several days. The film is intended for freshman students. Credits for the production go to Dr. John W. Price, Pro-

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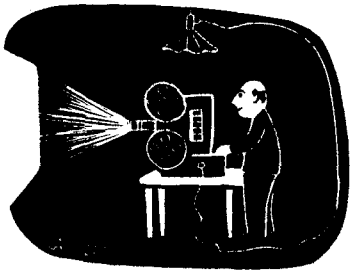
fessor of Ohio's department of zoology and entomology, in charge of the script; Hanpo Ting, specialist on the cross-fertilization of eggs, who assisted on the script; Prof. Robert W. Wagner, of the university's department of photography, production supervisor; Prof. F. W. Davis, chairman of the photography department, technical advisor on the film's photomicrographic and photomacrophic details; and Donald V. Schleich and William A. Drake, production duties.

The outstanding motivational film of the year was "The Face of Youth" [*SR* Dec. 8, 1951], produced by the University of Wisconsin for the Mental Health Division of the Bureau of Maternal and Child Health of the Wisconsin State Board of Health. It shows important aspects of a good community preventive mental-health program. Herman Engel did the writing and directing. Martin Lobdell handled the camera with William Felton's assistance. The sound recording was done by Ernest Engberg, Ben Rusy, and Walter Meives. Music written especially for the film by Milmar F. Luckhardt of the university's music



department was played by student and faculty members of the university.

One of the most important and certainly one of the most gratifying aspects of the University Film Producers Association today is the simple fact of its existence. Film has come of age in an important area. It has received a special seal of approval by and on the campus. UFPA and the increasing campus acceptance of film should flourish together for they are growing together. Off-campus voices of interest and approval are beginning to be heard: that of the alert producer who knows that the university can contribute much to film making; that of the student of the film, long puzzled by the aloofness of many universities; that of the distributor who is hopeful of gaining an aid of new insight into spreading the use of films. Together they may effectively advance the non-theatrical film, and regain the enthusiasm that swept the audio-visual world just after World War II. This is a good prospect for everyone.

—NAN EDWARDS.

The Film Forum

UNIVERSITY PRODUCTIONS

The Saturday Review's Guide to Selected 16mm. Sound Films

OUT OF THE SHADOWS. *Produced by the Cinema Dept., University of Southern California, for the Los Angeles County Spastic Children's Foundation,* 1307 W. 105*th St., Los Angeles* 44, *Calif. Prints also available for rental and purchase from the USC Audio-Visual Services,* 3518 *University Ave., Los Angeles* 7, *Calif.* (20 *min.*)

The film shows the work of one institution in training children who are victims of cerebral palsy. A first-class production in every way, this film typifies the kind of professional work that can and should be done at university film-making centers. First of all the film serves a real need right in the community; secondly it is a finished film, clear, meaningful and as creative as a film need be; thirdly it is highly useful for showing on a nationwide basis; and fourthly it is a far beter and more sensitive production than would generally be obtained from an average "commercial" producer.

The film goes into detail about the schooling and physical therapy of these handicapped children, and the kind of help they get from their teachers and parents in the effort to become contributing members of society. This is truly an appealing and important film.

PERSPECTIVE DRAWING. *Produced by the Motion Picture Division, Dept. of Theatre Arts, University of California, Los Angeles, Calif. Available for rental from the Dept. of Visual Instruction, UCLA—and for purchase from the Educational Film Sales Dept., UCLA.* (8 *min.*)

Based on a textbook of the same title, "Perspective Drawing" is an exercise in film animation explaining one, two, and three point perspective. Simple and instructional, the film is worthwhile both as a student exercise in film-making and as an elementary classroom aid. Written and directed by Dan Holtom and Flora Moch.

INTRODUCTION TO JAZZ. *Produced and distributed by the University of California at Los Angeles, as above.* (12 *min.*)

An impressionistic summary of the beginnings of American jazz, the film starts with the arrival of African slaves and their dependence upon rhythm as a form of expression. The adaptation of this rhythm to standard musical instruments had its peak in the "New Orleans period," and subsequently jazz became international. "Introduction to Jazz" depends heavily upon its sound track for music and for the developing story. The visuals are weak, and in the case of a long dance sequence, a little embarrassing. One pleasant innovation is that the film was shot in sepia, giving it a richer pictorial tone than it would have had in straight black-and-white. Written and directed by Denis Sanders; produced by staff and students of UCLA.

WELTON—A HEALTHY COMMUNITY. *Produced by Campus Studies, University of Washington. Distributed for rental and purchase by the Instructional Materials Center, Univ. of Washington, Seattle* 5, Washington. (31 min., color).

When the inept health commissioner of the fictitious town of Malburg pays a visit to the good health commissioner of Welton, he finds out how an effective health program is operated in the community. In the course of conversation between the two men there are interspersed scenes showing proper garbage collection, sewage disposal, industrial safety inspection, well-baby clinic, recreation, public education activities, and public support. The film is well made, and again meets an immediate need in the state and counties. I found the humor a bit overdone, but it may be that I take rural politics too seriously.

COUNTY AND COMMUNITY RECREATION IN ACTION. *Produced and distributed by the Audio-Visual Center, Indiana University, Bloomington, Indiana.* (29 *min.*)

The recreation programs in three Indiana communities are studied and compared by an inquiring committee from a nearby mythical county. Here is an example of real local activities filmed by a university group, for the benefit of others in the state who may not know about them. In addition the film manages to give a feeling of the importance of a planned community recreation program, and thus has another, but limited, value for use outside the state.

A GLIMPSE OF THE PAST. *Produced and distributed by the Audio-Visual Center, Indiana University, Bloomington, Indiana.* (10 *min., color or black and white.*)

Using dioramas and models of life in old Indian villages of the central states, the film shows how archeologists unearth artifacts and other traces of early civilization. Specifically the film explains how an Indian house is reconstructed from a few clues found on a "dig"—and shows examples of the weapons, tools, playthings, and jewelry that are found. The film seems well-suited for use in classrooms not only in Indiana and vicinity but all over the country. This is another excellent example of the kind of local filming that universities can and should undertake.

—CECILE STARR.

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BOOKED for TRAVEL

OLE MAN RIVIÈRE

THERE was hardly a Parisian bosom or lapel undecorated by a spray of lilies-of-the-valley the night I arrived in Paris from London a few weeks ago. It happened by sheerest circumstance to be May Day night, a holiday which Paris couldn't have observed more strictly were it the 200th anniversary of the storming of the Bastille, an occasion not due to arise for another thirty-seven years.

The Metro wasn't running, the buses weren't appearing with much regularity, and there were only a few stray taxicabs driven by stray opportunistic heathens to serve the whole celebrating city. Those citizens with their own means of locomotion headed, as tradition directed, for the woods to collect the *muguets de bois.* Those who preferred to stay in town found vendors at every corner—for no vending license is required on May 1—shouting, "Porte-bonheur! Qui n'a pas acheté son porte-bonheur?" One bought one's lilies-of-the-valley for good luck and, by tradition, handed the bouquet of glad-tidings to a friend.

Paris on May 1 was a young and engaging girl, full-blown with youth and radiance and well-being. Besides the *muguets,* there was the Champs, flowering too with a green canopy of horse-chestnut trees that bloomed with big white cones.

Up on the butte of Montmartre, high over Paris, the tables had blossomed on the Place du Tertre, a common ground for painters and the tourists who come to look over their shoulders and offer the budding Rembrandts free advice in bad French. On a midweek afternoon when the rest of the world was presumably at work, I counted seventeen artists occupied in the square, dabbing at likenesses of the cobbled alleys and the Sacré Coeur which rises like a big white father over the highest point of Paris. The restaurants that line the square had overrun the plaza with boxes of hedge and umbrella-covered tables. Some places—"A La Mère Catherine" was one—saw fit to label their unbrellas so the passing customer would know just whose restaurant he was patronizing.

At night the painters disappeared, but the tourists sent up reinforcements, and the tiny alleys became a happy bedlam of horns, cabs, motorcycles, and accordion music from the *boîtes.* Nightclubs on the butte, like "Patachou," where you could enjoy the doubtful privilege of having your tie snipped if you failed to join in the group-singing (all French), were full to the rafters, and a guard posted outside. Monsieur was assured he would be obliged to make reservations days in advance. At "Lapin Agile," the Place of the Nimble Rabbit, Monsieur was handed a three-legged stool and told to go find himself his own corner at some friendly looking table.

There are quieter things in Montmartre in the spring. One can browse day or night in the informal galleries all over the hill, and perhaps bring home a small oil by an unknown artist of, no doubt, great hidden talent. The cost for such an adventure might run about $10 per small oil. Or less expensively, one might stand in front of the Sacré Coeur and gaze upon all Paris laid out like rhinestones on black velvet. The biggest sparklers are the Arch of Triumph, the Hotel des Invalides, and Notre Dame, all bathed on week-end evenings in white floodlights.

For some reason that's beyond me, lest there be an *agent de presse* lurking somewhere in the background, Paris is undergoing an "Ole Man River" craze. Boarding the river boat that skims along the Seine one Sunday afternoon, we were serenaded by a gentleman in blackface and river-boat costume who squeezed old "Show-Boat" tunes out of an accordion as we slipped past Notre Dame and the Eiffel Tower. Later, as we sailed under the bridges, he went into such sweet French madrigals as "Smoke Gets in Your Eyes," "Tea for Two," and other creations of that old French art center, the Alley du Tin Pan. The excursion, incidentally, costs about $1.50 for the afternoon's ride, and a good day will bring out an overflow mixture of Americans and French. The Americans pop from rail to rail taking photos and shouting lens openings and shutter speeds to each other. The French, mostly young lovers, sit as though in a private curtained room and smooch.

You could have knocked me over with Gaylord Ravenal when at the Folies Bergère that night an American Negro baritone ups and sings "Ole Man River" again. This was followed by an incredible business built around "Sonny Boy," when sonny dies on some tropical isle, gets taken off to heaven by Negro angels, followed—seven choruses later—by papa and mama. Aside from bringing on these ancient tear inducers the Folies delivered the *coup de grâce* with a fantastic number about baseball in Brooklyn entitled "You Gotta Get Out There and Swing."

A new show, introduced just in time for the summer invasion from the U.S.A., the current edition of the Folies had the Americans crawling under the seats. The skits are a good deal tamer than the last edition which seemed to have been running since the days of Clemenceau. Otherwise, in such numbers where costumes are used, the costumes are beautiful, and

—Photo by Horace Sutton.

Sous les ponts de Paris—"an 'Ole Man River' craze."

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the staging is superbly original and artful.

It is, as I have said, worth your life to get into the famous clubs and theatres, but on the other hand it also takes some maneuvering to find yourself a table on the sidewalk now that the nice weather has arrived. At nine o'clock in St. Germain des Près the sidewalk tables at the Flore and the Deux Magots were jammed full, and there was no way of knowing whether it was a late aperitif crowd or an early after-dinner crowd. At any rate the Brasserie Lipp across the street was quoting a fifteen-minute wait, and there were clusters of hungry citizens, local and foreign, around the wonderful inexpensive little places tucked away on the Rue St. Benoît.

I must confess I saw no evidences of it myself, but I have heard that the hordes of Americans already in town and the threat of more to come has inspired some of the Communist brush-wielders to paint signs reading "Americans Go Home." One enterprising employe of one capitalistic American venture is said to have taken quick advantage of the slogan by simply adding the words "Via Pan American."

—Horace Sutton.

Travelers' Tales

THE SHORT GUIDE TO PARIS. Edited by Russell Muirhead. Rand McNally. $3.50. A new cover, gay and modern, cloaks the old Blue Guide, but inside is its old unsmiling, academic, bespectacled self, dependable to the last. Before the step-by-step tour of the city begins, the guide takes you in hand with infinite detail. "A porter should at once be engaged and a taxi secured. The porter is sent then . . .", or, "The chief Prefecture de Police is situated in the Boul. du Palais (No. 7). In cases of disputes with cabmen, or when in need of information, visitors should apply to the nearest policeman to whom no gratuity should ever be offered." As for the rest, once abroad in town, the book is a complete work labeling every last cranny in a format of ordinary and agate type. "The *Obelisk of Luxor, a monolith of pink syenite, 75 ft. high and 250 tons in weight, commemorates in its hieroglyphics the deeds of Rameses II (13 cent. B. C.) . . . etc. . . ." I'm sure you get the idea. Once inside a museum or a garden there is a handy floor plan of the antiquities, and there are all manner of city plans. The whole business is far from unwieldy and will slip nicely in a man's suit pocket. Handy for the factual type.

—H. S.

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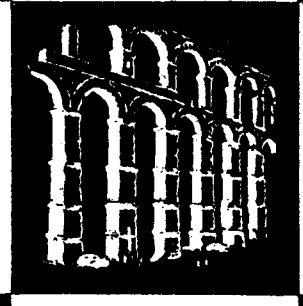

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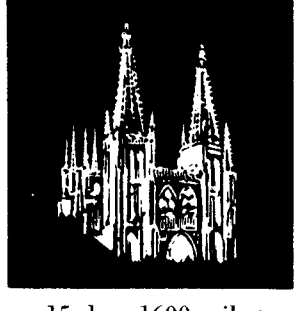

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History. *It would be difficult to say whether literary criticism or American history was the field most favored by the university presses over the past quarter of a century. Certainly the most ambitious projects have been undertaken in the latter field: Louisiana's "History of the South," Harvard's papers of Theodore Roosevelt, Princeton's papers of Thomas Jefferson, to name a few. Now the University of California is inaugurating another project of comparable type and magnitude with "The Larkin Papers: The Personal, Business, and Official Correspondence of Thomas Oliver Larkin, Merchant and United States Consul in California," the first volume of which is reviewed below. The concern with contemporary affairs that has become a characteristic of university press publishing during the past two years has affected publications in the American field as well. For example, Dexter Perkins's "The American Approach to Foreign Policy" (page 43) and Richard W. Van Alstyne's "American Crisis Diplomacy" (page 46) illuminate the problems and possibilities of the present.*

The Citizenship of the Frontier

THE LARKIN PAPERS. Vol. I, 1822-1842. Edited by George P. Hammond. Berkeley: University of California Press. 352 pp. $10.

By Robert G. Cleland

IN 1905 the University of California purchased the enormous collection of books, documents, pamphlets, broadsides, and manuscripts which furnished the material for the many volumes that bore the title, "The Works of Hubert Howe Bancroft." Maintained, administered, and further developed by the university as the Bancroft Library, this collection has been a major center of research in California and Western history for nearly half a century. But until the present director, Dr. George P. Hammond, undertook the formidable task of issuing the "Personal, Business, and Official Correspondence of Thomas Oliver Larkin, Merchant and United States Consul in California"—a matter of some 4,000 separate items—the university itself had made no attempt to publish any of the Bancroft's extensive individual manuscript collections.

The choice for Hammond's venture, authorized by President Sproul and the Regents "as a contribution of the University of California to the State's first centennial," was eminently right. Larkin came to Monterey in 1832 and died in San Francisco twenty-six years later. Like his fellow-New Englander, Abel Stearns of Los Angeles, he was involved in nearly everything that went on in California, including trade, politics, revolutions, the activities of his fellow-countrymen, and the open and secret maneuvers of his government in the affairs of the highly unstable, virtually defenseless, greatly coveted Mexican province. In 1844 Larkin became the first and only United States consul to serve in California and about a year later undertook the role of confidential agent for President James K. Polk.

The Larkin Papers are to be issued in ten large volumes over a four or five year period. The edition is limited to a thousand copies. Volume I, with which this review is primarily concerned, covers the years from 1822 to 1842, a period in a sense preparatory to Larkin's significant career in the far more dramatic events of the ensuing decade. Most of the papers included in the volume, particularly those relating to such important incidents as the seizure and deportation of a large number of foreigners by Governor Juan B. Alvarado in 1841, usually known as the Graham Affair, and the premature occupation of Monterey by Commodore Thomas Catesby Jones of the United States Navy in 1842, have already been examined by students of California and Western history; but the volume still constitutes a repository of source material of the greatest value. The social and economic historian will be especially grateful for the detailed and varied wealth of material on life and customs in early California that the work makes available. Even the prices of such exotic imports as Marseilles Vests, Moleskin Trowsers, Anchovies, Umbrellas, False Jewelry, and Guitars are included.

The volume, financed in part by a subsidy from university funds, is a fine, almost an elaborate, example of the bookmaker's art. The transcription of the Larkin material is remarkably well done. No changes of consequence have been made from the originals in spelling, grammar, or punctuation. Letters written in Spanish are unfortunately published without translation. An index to the series will appear in the last volume.

Without seeking to minimize in any way the great debt that California and Western American historians owe the University of California for the publication of the Larkin Papers, one is impelled to point out that the editorial policy adopted for the series has imposed two unfortunate limitations on the undertaking. First, with the exception of Larkin's Official Correspondence in the National Archives in Washington, no attempt has been made to include the many extant Larkin papers, documents, and letters which the Bancroft Library itself does not possess, especially the large number of Larkin's own letters of which no copy was retained; nor, so far as the reviewer can discover, has any reference been made even to the existence of these many other Larkin manuscripts.

The second limitation is even more unfortunate. Except for the editor's excellent introduction and less than twenty footnotes of minor importance, most of which relate to textual details, the volume contains no editorial notes, comments, or explanations of any kind. The unhappy scholar, unless exceptionally well trained in this particular period of California history, will consequently find himself wandering among the scores of unidentified names and references which appear in the text, as lost and bewildered as a traveler who ventures without guide or compass into an immense forest of unblazed trees.

Robert G. Cleland is a permanent member of the research staff of Huntington Library in San Marino, California. He is the author of "History of California: The American Period" and "California in Our Time."

Solution of Last Week's Double-Crostic (No. 950)

RACHEL L. CARSON:
UNDER THE SEA-WIND

Of the millions of mackerel eggs drifting alongside the one that was to produce Scomber thousands went no farther than the first stages of the journey into life until they were seized and eaten by the comb jellies.

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Evolution of Discipline & Wisdom

THE AMERICAN APPROACH TO FOREIGN POLICY. By Dexter Perkins. Cambridge, Mass.: Harvard University Press. 195 *pp.* $3.25.

By Richard W. Van Alstyne

THIS book consists of ten lectures or essays, delivered in 1951 at the University of Uppsala, Sweden, and printed in that country. Each essay is by itself a separate approach. The first, a chronological survey, precedes nine analytical chapters with themes as follows: "Is There an American Imperialism?" "Capitalism and American Foreign Policy," "The Moralistic Interpretation of American Foreign Policy," "The American Attitude Toward War," "The American Attitude Toward Peace," "A Cyclical Theory of American Foreign Policy," "The Legislature and Public Opinion in American Foreign Policy," and "The Secular Struggle." None of the essays is unrelated to the others: all ten are parts of a common pattern and give the impression of comprehensiveness and synthesis. Throughout the author draws on his wide knowledge of American diplomatic history, and the reader is made to feel that American foreign policy cannot be treated in terms of a few elementary formulas but that historically it stems from an involved, and oftentimes contradictory, bundle of sentiment, ideas, and motives.

Idealism and optimism, characteristic traditional qualities of the American mentality, permeate Mr. Perkins's writing. His own answer to his question "Is There an American Imperialism?" is in the negative; and his inclination to believe in the principles of Woodrow Wilson is easy to see. Wilson's postulates respecting the superior wisdom of the masses and the virtues of "open diplomacy" by comparison with European professionalism are accepted, as is also the thesis of collective security according to Article 10 of the League Covenant which, by the way, was Wilson's own peculiar contribution to that document. Strangely enough, Mr. Perkins fails to follow the idealistic pattern through the Roosevelt Four Freedoms and the Truman Doctrine. And despite his faith, he is too good an historian to go overboard for Wilson or even for democracy. His chapters are studded with reservations and qualifications.

In the main Mr. Perkins concedes the fact that the United States has grown partly through conquest. He perceives the weaknesses of the moralistic approach, and many of the instances which he gives to demonstrate the existence of this approach testify to its futility. He is aware that there are such things as dangerous pressure groups and demagogic leaders molding the opinions and exploiting the blind prejudices of the people, but he does not, in this reviewer's judgment, give sufficient weight to these influences. Occasional references to American nationalism are to be found, but there is no searching inquest into it and no attempt to evaluate it as an approach to foreign policy.

The problem of intervention in Latin America is treated in terms of the bygone days of *armed* intervention, a conceptual limitation that suits the convenience of the State Department. In general the oscillations in United States Latin American policy are not related to the problems of American policy vis à vis Europe and the Orient. Nazi Germany gave the United States a hard race in the 1930's for the favor of Latin America, but unfortunately Mr. Perkins neglects to recognize this as a factor—probably the controlling factor—in pushing along Roosevelt's good-neighbor policy.

In his essay on cycles in American policy, on the other hand, the author has an interesting historical review suggesting that warlike feeling has arisen during periods of increasing prosperity, followed by a decline in the direction of pacifism as the economic curve turned downward. In Chapter IX there is an excellent criticism of the structural weaknesses in American government which impair the efficient formulation of foreign policies. And his Benthamism to the contrary notwithstanding, Mr. Perkins is not free from doubt of the capacity of American diplomacy to weather the storms of the 1950's.

Mr. Perkins would be the last to deny the desirability of other approaches to American foreign policy. Whether the United States is an empire or otherwise is partly a problem in semantics. The historian, Frederick Jackson Turner, described the nineteenth century United States as "an empire, a collection of potential nations." Benjamin Franklin exhibited a knowledge of geopolitics when, in 1760, he pictured the Mississippi Valley as a staging area for the future conquest of Cuba and Mexico. Without a knowledge of the forces that generated Canada and shaped nationalistic feeling in that country, one cannot understand why the expansionist influences in the United States failed to push north of the artificial, allegedly unguraded, boundary. It is an historical fallacy of the first magnitude that the United States "looked outward" only after 1890. Empire-building in the Pacific as far as the shores of China was correlative and contemporary with the continental westward movement, not sequential to it. And the United States in its whole history is limited to the age of the national states, and it cannot authentically be considered apart from them. Hence an important approach to American foreign policy is to study its changing roles in the balance of power.

—Wide World Photo.

U. S. Marines sail for Nicaragua, 1927—"bygone days of armed intervention."

Richard W. Van Alstyne is professor of history at the University of Southern California. He is the author of "American Diplomacy in Action" and "American Crisis Diplomacy."

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Tempestuous Southern Rebel

ITURBIDE OF MEXICO. By William Spence Robertson. Durham, N. C.: Duke University Press. 361 pp. $6.

By H. B. PARKES

UNLIKE the heroes of the independence movement in South America, Agustin de Iturbide, the liberator of Mexico, has remained a shadowy figure, little remembered even in his native country. The Mexicans love to honor their great men, but there is nowhere any monument to Iturbide, not even in Morelia, where he was born, or in the little town of Iguala, where he proclaimed independence. The facts of his life are sufficiently clear. The son of a wealthy Mexican landowner, he fought through the early period of the War of Independence as an officer in the Spanish army, abruptly changed sides in 1821 and overthrew Spanish authority in a brief and almost bloodless campaign, was crowned Emperor of Mexico in 1822, abdicated on the way into European exile in 1823, and came back to Mexico to be immediately shot in 1824. But what kind of personality was involved in this meteoric career? Was he (as Mexican liberals have always believed) simply an unscrupulous military adventurer, with thoroughly reactionary attitudes and no real insight into the problems of his country? Or was he a patriot and a statesman who allowed himself to be propelled into his unhappy experiment with monarchy as a result of popular pressure? These questions have remained unanswered.

It cannot be said that Professor Robertson has succeeded in rescuing Iturbide from his obscurity. The product of many years of research, much of it among unpublished materials, this is the most complete biography available in any language. As a record of the facts it is a definitive work. It corrects a number of misconceptions which have appeared in other books, and clarifies several controversial episodes. But although Professor Robertson undoubtedly knows all there is to be known about Iturbide, he is unable to present him as a living human being. None of the extant documents sheds much illumination on Iturbide's character or purposes, and Professor Robertson is not the type of scholar to attempt any imaginative reconstruction. Sticking closely to his source materials he rarely ventures any opinion of his own, apart from an occasional suggestion that Iturbide's motives may perhaps have been more disinterested than has often been supposed. At the end of his book Iturbide remains an enigma.

Iturbide is, in fact, more important as a symbol than as a reality. As a symbol he represents for most Mexicans elements in their national heritage which they would like to repudiate. There seems to be little doubt that he fought at first on the side of Spain because the early independence leaders, Hidalgo and Morelos, proposed to break up the big haciendas and bring about agrarian reform (Professor Robertson oddly refers to this program as "Communistic"). It has often been alleged that when he changed sides he was acting in collusion with clerical and reactionary groups who were alarmed by the growth of liberalism in Spain itself and hoped to establish their own kind of regime in Mexico. Professor Robertson shows that there is no concrete evidence to prove this interpretation, and points out that after he assumed power, he did not defer to the political demands of the clerical hierarchy. Possibly the Mexicans have treated him a little unfairly. But they have good reasons for feeling that it would be dangerous to give him a place in their national pantheon. In a country so permeated with the consciousness of history, any glorification of Iturbide would certainly tend, on the whole, to give aid and comfort to reaction.

H. B. Parkes, professor of history at New York University, is an authority on the history of Mexico.

New & Noteworthy

A HISTORY OF LATVIA. By Alfred Bilmanis. Princeton: Princeton University Press. 441 pp. $6. Detailing the history of Latvia, the author goes back to tribal times and relates the successive periods of foreign conquests until its absorption by Russia in 1945.

THE IRISH PARLIAMENT IN THE MIDDLE AGES. By H. G. Richardson and G. O. Sayles. Philadelphia: University of Pennsylvania Press. 395 pp. $8.50. A tracing of the concept of governmental democracy based largely on manuscript material.

MOSCOW, TOKYO, LONDON: Twenty Years of German Foreign Policy. By Herbert von Dirksen. Norman: University of Oklahoma Press. 275 pp. $4. Von Dirksen, a German diplomat, relates his experiences.

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Lady Rhymer

DREAM AND DEED: The Story of Katharine Lee Bates. By Dorothy Burgess. Norman: University of Oklahoma Press. 241 *pp.* $4.

By Ann F. Wolfe

TO the average American, Katharine Lee Bates is the author of "America the Beautiful." And that is as it should be, since the poem voices for millions of them "their loftiest ideal of patriotism." Its popularity is the most fitting of memorials for a poet whose patriotism was akin to mysticism.

It is not only for "America the Beautiful" that the reviewer acknowledges indebtedness to the great Wellesley educator. Miss Bates's editions of English and American classics, her "English Religious Drama," and her "American Literature" were treasured familiars of the curriculum, both in high school and college. For collateral reading, the delightful "Spanish Highways and Byways" proved welcome. The notes and commentaries in all these volumes reflected Miss Bates's fine appreciation of literature and carried far from the Wellesley campus her warm spirit of humanism.

At Wellesley Miss Bates rejected the philological approach so common to the pedagogy of the Eighties and Nineties and aimed to impart to the students of her English classes "the sense of great imaginative literature as something dynamic and potent." Her attitude was of vital influence not only on early Wellesley, but on the new cause of higher education for women. Through her students and her writings the pioneering young scholars helped spread the concept of literature as a vivid experience and not material for footnotes. The example of her original and flexible methods as an educator helped liberalize American pedagogy.

For all her scholarly study and her travels in Europe, "America the Beautiful" was intrinsically the leitmotif of Miss Bates's life. Child of cultured, poverty-haunted parents, the little Falmouth girl loved the sea. The picturesque activity of the historic New England port and the old-fashioned virtues of a close-knit old New England family laid the foundation for idealistic patriotism. This was deepened when, as a freshman at year-old Wellesley, the young beauty-lover found the campus "a Paradise still fresh and wild." Alumna of the class of '80 and faculty member till her retirement in 1925, the scholarly New Englander continued to write poems

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THE OUTLOOK

Our books for this fall will continue to define what we think is the meaning of University Press publishing. Here are some of them:

THE BRIGHT MEDUSA, by Howard Mumford Jones, will appear in September and will contain Mr. Jones's witty and penetrating analysis of the Poet, the Artist, and the Radical in American literature of the 1920's, with special reference to F. Scott Fitzgerald and Willa Cather ($2.50). UP Also in September will appear **SEMANTICS AND THE PHILOSOPHY OF LANGUAGE,** edited by Leonard Linsky. This is the first collection of the classic literature on philosophic semantics ($3.50). UP Another shorter but no less influential book by Florian Znaniecki called **MODERN NATIONALITIES** will appear in October. This will describe what there is in people that makes them form nations, and what there is in nations that works for and against the formation of world culture ($3.95). UP In early November will appear **ARCHITECTURE IN OLD KENTUCKY,** by Rexford Newcomb — a beautifully illustrated account of the charm and essential unity of all the variegated forms of Kentucky architecture, by one of the nation's most prominent architectural authorities ($12.50).

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HERE is an important new opinion of the 16th-century Dominican friar who devoted his life to Christianizing the Indians by brotherhood . . . who has been called the greatest religious leader to come to America. "This little book has an importance out of proportion with its size."—*Hispanic-American Report.* $3.50.

Bartolomé de Las Casas

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The Metaphysical Passion

By SONA RAIZISS

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about her country, extolling it as "something more/ Than cloud-enfolded hills or foam-lit shore,/ Or steepled towns."

Despite her versatile career as a writer and her ever-growing responsibilities as a famous teacher, Miss Bates found time to aid the cause of American poetry. She founded the influential New England Poetry Club, and at its Boston meetings, on the Wellesley campus, and through correspondence she helped guide the destiny of many a poet. It was she who instituted at the college a permanent program of readings and discussions by distinguished foreign and American poets.

"Dream and Deed" represents Americana at its truest and best. It is the ingratiating portrait of a mind and heart that owes much of its lively coloring to excerpts from Miss Bates's books, letters, and diaries. We have reason to be proud of this great woman and the American education that she fostered and stood for. And if you think that her idyllic Wellesley is something remote from the modes and stresses of our day, take a look at the freshman's mandarin collar, page 35, and ponder the fact that Wellesley threatened to drop Miss Bates from the faculty for her religious non-conformism.

History Notes

AMERCIAN CRISIS DIPLOMACY. By Richard W. Van Alstyne. Stanford University Press. $3.50. What Mr. Van Alstyne has done in the first half of this book is as simple as it must have been difficult. He has set down in a short space the central facts in our diplomatic history from 1918 to 1945. Correctly, in the present reader's view, he has chosen to build on two basic sets of events—those leading to war in the Pacific in 1941, and those concerning our connection with the European continent since the days of Woodrow Wilson. For American diplomatic history, these are the central events, and Mr. Van Alstyne tells both stories as only a trained historian can tell them. The only important weakness that appears in these two narratives is an occasional failure to bring up to date the original essays on which they rest. Mr. Van Alstyne first told these two stories in a book published eight years ago, and although he has kept in close touch with studies published since that time, he has not always rephrased his language to take full account of what he himself must know.

For the rest, though nearly every student has his own preference in selecting evidence and placing

emphasis, no one will want to deny the mastery of Mr. Van Alstyne's treatment. It is possible to argue that the attempt to tell these stories in eighty pages is an attempt that will not be useful to every reader, and this is true; but it is also true, and much more important, that a very large number of people who think they know all about it would find themselves instructed by Mr. Van Alstyne's brevity.

The last half of this volume is, in my view, somewhat less successful. It is an account of our foreign affairs since 1945, and here I cannot but feel that the scale is wrong—that Mr. Van Alstyne needs either less space or more. With events so recent it is no longer possible for him to write with the authority which can be found in earlier chapters; we have instead a narrative from outside, not going much deeper than the reports of the newspapermen, and sometimes not so deep. Moreover, the broad coverage which Mr. Van Alstyne attempts leaves him with very little space for comment, and when he does offer a judgment, its relevance and solidity are sometimes open to argument. Finally, so much has happened in these years that even in handling the facts he is forced to a most severe condensation and to much major omission. Such condensation and omission, ungoverned by an organizing principle, inevitably produce a certain amount of confusion and frustration in the readers.

Still it is the mastery of the facts throughout the volume which I must emphasize above any complaint. It is not all here, but what there is has the authority of a careful, responsible, and reflective mind.

—McGeorge Bundy.

FOREIGNERS IN THE UNION ARMY AND NAVY. By Ella Lonn. Louisiana State. $8.50. Johnny Reb, who went to war bragging that he could whip a dozen Yankee shopkeepers, soon com-

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plained that the Yanks stayed home to tend store and hired stupid Germans and wild Irishmen to do their fighting. Confederate claims that the enemy army consisted mainly of aliens were, of course, quite excessive; but more than a fifth of the Union's troops and more than a third of its sailors were foreign-born.

In another book Miss Lonn told of the contributions of foreigners to the Confederacy. Here she describes the much greater support they gave to the cause of union and freedom. She has sifted an astonishing variety of sources in several languages, and she surrounds her subject by approaching it from every direction: foreigners' attitudes toward war issues and conscription, their military units, their officers (from major generals to noncoms), their life in camp and field, their battles, and their encouragement by the folks at home.

Particularly important, I think, is the chapter on foreign enlistments, which reveals the promotion by American consuls and industrial representatives of emigration to the United States. Despite European nations' efforts to discourage their citizens from leaving, the number of emigrants increased each year of the war. Whether they were attracted by enlistment bounties or high wages or the Homestead Act, the manpower of the Union swelled.

This is a valuable reference work which may be safely called definitive. Its cloggy detail, however, makes for dull reading. Surely no one will attempt to do again what Miss Lonn has done so prodigiously; but others, less restrained by canons of traditional scholarship, may find here suggestions for lively books—for example, a biography of the soldier of fortune Prince Felix Salm-Salm and his charming, influence-peddling wife.

—J. MERTON ENGLAND.

GEORGIA JOURNALISM 1763-1950. *By Louis Turner Griffith and John Erwin Talmadge. University of Georgia Press.* $6. The first issue of Georgia's first newspaper, the *Georgia Gazette*, appeared at Savannah on April 7, 1763, and contained a column listing of books (by Defoe, Swift, Locke, and Pope, among others) which were available at the office of the proprietor, James Johnston. By the summer of 1785, Augusta also had a *Gazette*, and today's *Augusta Chronicle* asserts direct descent. By 1800 the state had five papers, and by 1812 eighteen more had been added. There were inevitable casualties between 1861 and 1865. The *Macon Telegraph* greeted the outbreak of hostilities with "War! War! War! 75,000 Bar-

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barians Coming Down!" When Sherman occupied Savannah, printers with the Northern forces established a Yankee newspaper which filled space with standing advertisements of the old *News*, including one offering a reward for an escaped slave. By 1877 Georgia had a weekly press association, and a large share of the present manual is given over to a summary of press association activity from that day to this. There is also an annotated listing of today's Georgia newspapers. The authors and compilers, members of the faculty of the Henry W. Grady School of Journalism in the University of Georgia, have assembled a vast amount of historical information and contemporary data which would be much easier to get at if they had also supplied an index.

—JOHN T. WINTERICH.

SOUTH CAROLINA: A SHORT HISTORY, 1520-1948. By David Duncan Wallace. University of North Carolina Press. $7.50. This is another of the one-volume histories of Southern states published in recent years by the University of North Carolina Press. Essentially a condensed and revised version of the author's three-volume "History of South Carolina" which appeared in 1934, this book is presented as an up-to-date synthesis by one of the state's leading historians. Professor Wallace's approach is dispassionate, his interpretation of history broad, and his sure grasp of South Carolina's past without question. Although his treatment of the period since Reconstruction is too thin to be adequate, it is in the writing of his story that he has failed to measure up to what we might have expected. Unfortunately, the book is not well-organized, the narrative lacks continuity, and the tendency is to record data as in a catalogue.

Running like a bright thread through this history of an old Southern commonwealth is the elaboration of the long class and sectional conflicts that have existed within the state's borders. Yet the author agrees with Ulrich B. Phillips that the outstanding fact of Southern (in this case South Carolina) life—whether in a British province, an aristocratic republic, or a "modern democracy"—has been the determination of Southerners to maintain a white man's country.

"With all its nobility," concludes Professor Wallace, "a large part of our history has been a huge mistake in economics, sociology, and politics, enslaving the master to his slaves in a bondage from which there is no emancipation."

—DEWEY W. GRANTHAM, JR.

DAILY LIVING IN THE TWELFTH CENTURY. By Urban Tigner Holmes, Jr. University of Wisconsin Press. $3.85. In the year 1178 Alexander Neckham, an English cleric, went to Paris to study. This is the story of things seen and done on that long and tiring journey, which only ended back in England in 1186. To accompany Alexander is to jostle through the narrow streets of London, to bob across the Channel to France, and to examine minutely a student lodging —snooping into the kitchen (could meat dishes have been as succulent as they sound?) and talking with Alexander's fellow students. Endless disputations on theological subjects are relieved by a flight to the tavern for drink and dice. After the wandering student's return to England there are tournaments and church services, to charm and to soothe. All this is very skilfully told by Professor Holmes, often in Alexander's own words.

The second half of the twelfth century is here in all its vigor and color. A series of delightfully naive illustrations from the artists of the time opens a window on a world peopled by sinners, demons, and witches. Though this volume has been designed primarily as a companion to literary studies, it is much more. Eschewing easy generalizations, the author has provided a glittering panorama for any who are curious to know what it was like to live in the same world with Richard the Lion Heart or Eleanor of Aquitaine. And for scholars, the full notes at the end of the book mark out scores of intriguing byways.

—JOHN TRUEMAN.

PRICES AND INFLATION DURING THE AMERICAN REVOLUTION: PENNSYLVANIA, 1770-1790. By Anna Bezanson, assisted by Blanche Daley, Miriam Hussey, Marjorie C. Denison. University of Pennsylvania Press. $6.75. The movement of world prices, war, and a steady depreciation of an inconvertible currency brought inflation and skyrocketing prices to the Revolutionary Americans. By a series of very detailed statistical and interpretative studies of major commodities in the Philadelphia area for the years 1770 to 1790, the authors of this scholarly monograph show that the eighteenth century had its financial nightmares also. The actual war period saw increases in items such as wheat, pork, salt, molasses, rum, and sugar running as high as 20,000, 30,000, even more than 50,000 per cent over the pre-war average. There was no general price policy among the states, no profit control, no wage adjustment. Such measures as were taken to combat the upward trend

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of prices were piecemeal, designed to meet day-to-day emergencies as they arose. However, the situation was not so bad as it might seem to have been. Much of the community was self-sufficient; merchants and artisans were able to effect their own adjustments. Local groups showed independence of action in an inflation which "would have bankrupted a modern economy" by carrying through private transactions and not involving monetary exchange. Thus at a time when the problem of the changing value of money was omnipresent for producers, middlemen, and consumers, individual leadership found a way out of what must otherwise have seemed an economic disaster. Complex as eighteenth century American society undoubtedly was, native shrewdness and local initiative were not swept aside by the economic avalanches the twentieth would know.

This study is of considerable historical value. Replete with documentation, tables, and graphs, its appeal will be to the historian and economist rather than to the general reader.

—JOHN C. CAIRNS.

LINCOLN IN MARBLE AND BRONZE. By F. Lauriston Bullard. Rutgers University Press. $7.50. The sun never sets on Abraham Lincoln. There are Lincoln statues as far north (and east) as Edinburgh, as far south as Puerto Rico, as far west as Hawaii. There are Lincoln statues in twenty-two states, including the District of Columbia. The first was erected in San Francisco in 1866; the two most recent were unveiled in a single community—Decatur, Illinois—in 1946 and 1948. Mr. Bullard here considers in detail eighty-seven likenesses, sixty-seven of them originals and twenty replicas—the work of fifty-five sculptors of varying talents. The roster is as complete as zest for the chase and knowledge of the game have been able to make it. This is an oddly fascinating book and, of course, essential Lincolniana. At first glance, one might expect only a repetitive formula of names, dates, descriptions, dedication rituals. But each statue and each story turns out to be highly individualized. Many of the statues have been sharply criticized; several have become the foci of bitter controversy; some have vanished for longer or shorter periods; certain of the sculptors have been men of mystery. Mr. Bullard gives the history of each statue in detail, and accompanies his narratives with a comprehensive album of reproductions. His is the sort of book which is certain to draw information out of hiding, and one may reasonably look for a later edition with supplementary data.

Meanwhile, "Lincoln in Marble and Bronze" will serve as a monograph of high readability and a worthy addendum to the Lincoln saga. Here are the Lincolns that millions of men and women and children see and consider every day, the Lincolns that perpetuate the Lincoln story more continuously than words printed or spoken.

—JOHN T. WINTERICH.

WOMAN AT WORK. By Mary Anderson with the help of Mary Winslow. University of Minnesota Press. $3.50. Mary Anderson was a sixteen-year-old farm girl when she arrived in this country from Sweden in 1889. The first job she held was that of a dishwasher in a lumberjacks' boardinghouse, where she was paid the princely sum of two dollars for a seventy-hour week. When she retired in 1945 at the age of seventy-two, Miss Anderson was still as healthy as a sequoia, and had been head of the Women's Bureau in the U.S. Department of Labor for 25 years. Before she went to Washington, she had spent a valuable eighteen years in Chicago in the Women's Trade Union League and in the Boot and Shoe Workers Union as an indefatigable organizer, arbitrator, and general handywoman for the cause of equal rights for women in industry. She carried on her fight for nationwide *and* worldwide equal rights in Washington, and it is safe to say that she has done as much or more toward getting the ladies out of the sweatshops than any living woman. Mary Winslow has helped Miss Anderson write her autobiography, and it is a shame that she could not somehow have gotten more flesh and blood into the book. The wooden character that emerges from "Woman at Work" cannot be very close to Mary Anderson herself. As a result, her memoir will soon be the dusty property of the student of labor and not of the wide audience which Miss Anderson certainly deserves.

—WHITNEY BALLIETT.

LITERARY I.Q. ANSWERS

1. "Wandering Willie's Tale," by Sir Walter Scott. 2. "Enoch Soames," by Max Beerbohm. 3. "Screwtape Letters, by C. S. Lewis. 4. "Paradise Lost," by John Milton. 5. "The Revolt of the Angels," by Anatole France. 6. "Faust," by Wolfgang von Goethe. 7. "The Devil and Daniel Webster," by Stephen Vincent Benét. 8. "The Devil and Tom Walker," by Washington Irving. 9. "Divine Comedy," by Dante Alighieri. 10. "Don Juan in Hell," by George Bernard Shaw.

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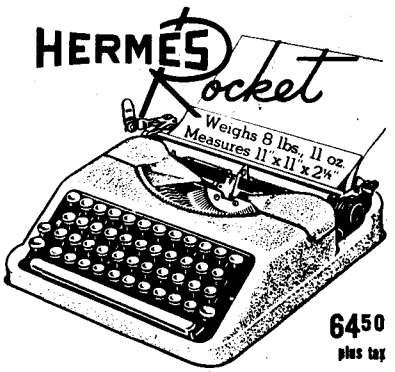

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Ideas & Studies.

Late in the nineteenth century and in the first decades of the twentieth, men of learning were fond of dividing knowledge into neat and arbitrary compartments. Now a reaction is well under way, with scientists becoming philosophers on occasion, philosophers historians, and historians conscious literary artists. Thus Herbert J. Muller, who is a professor of English, undertakes an examination of the work of Toynbee, Spengler, Wells, and other speculative historians to reach some conclusions about "The Uses of the Past," in the book which is reviewed on page 51. Karl von Frisch's "Bees: Their Language, Chemical Senses, and Language" (page 52) will fascinate natural scientists, of course, but his absorbing material should provide food for thought for anthropologists, sociologists, and even philosophers. Speaking of philosophy, one of the most original, provocative, and moot books published this year is W. T. Stace's "Time and Eternity," reviewed below.

The Death of Time

TIME AND ETERNITY. By W. T. Stace. Princeton, N. J.: Princeton University Press. 169 *pp.* $3.

By Justin Wroe Nixon

OURS is a time when converts to religion make the headlines in newspapers, turn out best sellers, and may be sure of an audience for what they have to say. It will be understandable, accordingly, if a considerable number of readers prove to be interested in Professor Stace's new book, which he announces as "a defense of religion." For Professor Stace is identified in many minds with an article he wrote for the *Atlantic Monthly* of September 1948, "Man Against Darkness," in which he described the passing of religion as a live option for intelligent modern men. "For my part," he said in the article, "I believe in no religion at all." Apparently Professor Stace now believes in some kind of religion and a reader is likely to be curious as to what kind it is.

The argument of "Time and Eternity" is essentially this. There are two orders in which man is involved—a temporal or natural order and an eternal or divine order. These orders intersect in the consciousness of the saint, but none the less actually, though for the most part unconsciously, in the experience of all human beings.

Man makes contact with the natural order through all his bodily and mental powers. He makes contact with the divine order through mystic experience. A prevailing characteristic of this experience is that it operates without concepts. Man finds God in it, but he cannot tell what he has found in any explicit or literalistic way. He has to use symbols or metaphors, the pictorial language of myth, or analogies from his experience in the natural order. Hence arises the idea found in the works of many important religious thinkers that God is non-Being as well as Being.

Professor Stace is aware that this negative aspect of the divine is more characteristic of Hinduism than it is of Christianity. Nevertheless, it is present in the Christian's sense of the mystery and incomprehensibility of God.

It is because the experience of God is non-conceptual that intelligent men accustomed and compelled to use concepts in dealing with the natural order can make so little of this experience. As far as the grasping of God by concepts is concerned atheism is truth. On this Professor Stace is positive.

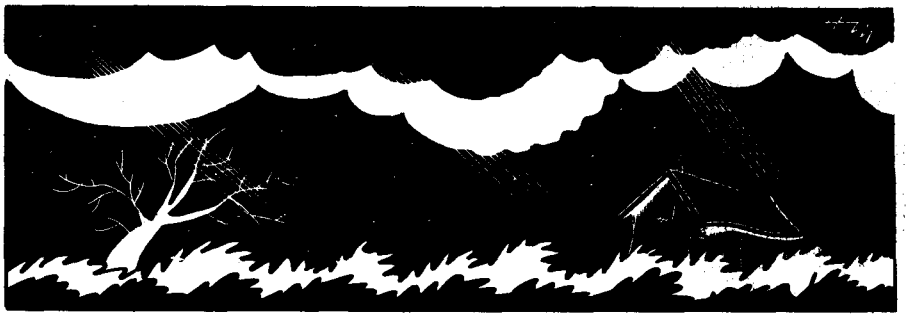
Because of its emphasis on the negative aspect of the divine, Professor Stace's book reads in considerable part like an interpretation of his *Atlantic* article. But there is another line of thought in the book which does not harmonize easily with the article. Man *does* know God, not by concepts, but by *intuition*, in which the sense of subject and object, and with it the sense of the otherness of God, disappears. The great mystics, and the plain people, speak of the experience of the presence of God as an experience of "supreme blessedness." And the God they find in this experience is one of goodness and righteousness, love and peace. Professor Stace believes there is a convergence of testimony from the great religious to this effect.

Moreover he believes that this experience of "supreme blessedness" in the presence of a God of love and peace is a tap-root of the idealism of the human race, and of its preference for the higher values of mind and spirit. Here Stace is in agreement with his master in philosophy, Immanuel Kant. Kant pivots religion on the moral consciousness while Stace pivots it on the mystic consciousness, but in both writers the moral benefits of religion are clear.

There are a number of other ideas in the book that may be contrasted with emphases in Stace's article. The conception of religion is different. The treatment of idealistic philosophy is more sympathetic. In the article man is urged to grasp the real world without its religious halo, and to give up his childish religious dreams. In the book religion appears as "of the essence of man quite as much as his reason."

What shall we make of these contrasts. In the preface to his book Stace says, "I do not in this book retract naturalism by a jot or tittle. . . . But I endeavor to add to it that other half of the truth which I *now* think naturalism misses." (Italics mine) Everything depends on how much emphasis should be given to the *now*. How much has Stace's thinking really changed?

In any case, this is a challenging book and worthy of the attention of all who are interested in the fate of the human spirit in our time.



Justin Wroe Nixon is professor of Christian theology and Ethics at Colgate-Rochester Divinity School and the author of "The Moral Crisis in Christionity."

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Flavor of Wisdom

THE USES OF THE PAST: Profiles of Former Societies. By Herbert J. Muller. New York: Oxford University Press. 394 pp. $5.50.

By RALPH E. TURNER

THIS book by a professor of English at Purdue University is a commentary on history based upon those other commentaries which have received so much attention during the past quarter-century. Mr. Muller makes liberal use of Spengler, Toynbee, Sorokin, Berdiaev, Ortega y Gasset, Northrop, Niebuhr, Kroeber, and a dozen or so lesser commentators. His sub-title, "Profiles of Former Societies," is more relevant to the book's contents than the title itself. He describes in an interesting manner, with apt allusions to persons, literary and artistic forms, philosophical conceptions, and religious doctrines and practices, the civilizations of Israel, Greece, Rome, Christianity, the Middle Ages (which properly enough he regards as a fiction), the Enlightenment, and "Holy Russia." Like other Western writers he adds to these discussions a chapter on India and China. Thus, the book falls within the pattern of current interpretation of history.

In his preface the author asserts that "the tragic sense of life is not only the profoundest but the most pertinent for an understanding of both past and present." His conclusion declares that the tragic view of history assures us that we have "vast and eminent company in our misery; for if we feel that our society is damned and doomed, we can add that all the great societies were sufficiently damned and were certainly doomed." This pessimistic verdict is preceded by a credo, which offers, uncertainly, "humanism, or the religion of humanity," as a possible guide to a better future. In the end, though, as this reviewer reads the book, the chief use of history is to produce a faith to die by, not a faith to live by.

Those books which the author has so liberally used in elaborating a tragic view of history express one of the dominating intellectual interests of the past three decades. With the publication of H. G. Wells's "Outline of History" in 1921, there began a spate of works reinterpreting history. Of these, Spengler's and Toynbee's are the best known. As far as this reviewer knows, all are pessimistic about the present state and prospect of the human race, except L. L. Whyte's "The Next Development of Man."

To this reviewer these books, which seem to beget one another, on the meaning of history are important not for their verdicts but as evidence of deep cultural change. They should be understood as attempts to bring the past into coherent relationship with the present or to offer an interpretation of history that explains the present in terms of the past, justifies the present, and predicts the future. As pessimistic interpretations—"faiths to die by"—it can be safely asserted that they will remain significant mainly as evidence of cultural change. The culture which will emerge from the confusing movements of the twentieth century will produce an interpretation of history that explains it as a product of the past, justifies it as the proper organization of going life, and predicts a hope-filled future for it. Every great culture has made such a use of history, and the emerging culture may be expected to do likewise. In fact, one may say that the formulation and acceptance of such an interpretation of history will be one of the marks of the end of the present period of pessimism and confusion. The chief use of history will remain, as it has always been, to provide a faith to live by, not to die by.

Ralph E. Turner is professor of history at Yale University. He is the author of "America in Civilization" and "The Great Cultural Traditions."

New & Noteworthy

DESCARTES AND THE MODERN MIND. By Albert G. A. Balz. New Haven: Yale University Press. 402 pp. $10. A searching study of Descartes's philosophy and its role in the transition from medieval tradition to modern thought.

THE MORAL PHILOSOPHY OF THE STOICKS. By Guillaume Du Vair. Translated by Thomas James. New Brunswick, N. J.: Rutgers University Press. 184 pp. $3.50. One of the university's studies in English, edited and annotated by Rudolf Kirk.

COLLECTED PAPERS OF ADOLF MEYER. Baltimore: Johns Hopkins Press. 1944 pp. $30. Four volumes of papers by one of America's leading psychiatrists.

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"We Live in Many Worlds . . . ."

BEES: Their Vision, Chemical Senses, and Language. By Karl von Frisch. Ithaca, N. Y.: Cornell University Press. 119 *pp.* $3.

By Louis J. Halle, Jr.

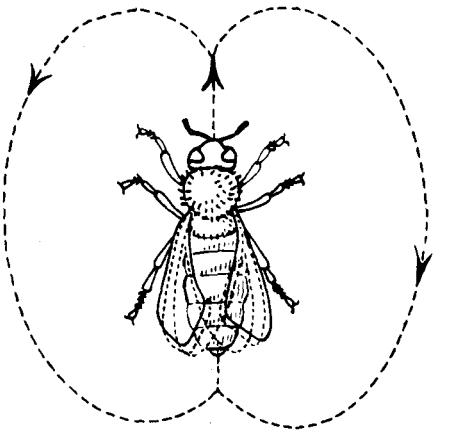
PROFESSOR Von Frisch's sensational discoveries about the aptitudes and the behavior of bees do not immediately appear to have such revolutionary significance for human thought as that which distinguished Darwin's equally sensational discoveries regarding the means by which species perpetuate themselves. The discoveries do, however, bear some comparison with those of Darwin as advances in human knowledge. This short book, in which Professor Von Frisch is presented to the lay public for the first time, has much the quality of Darwin's little book on "The Various Contrivances by Which Orchids Are Fertilized by Insects." One reads it with the same wonder at the unexpected sophistication (if one may call it that) of the natural world.

Briefly, in researches conducted over the years Dr. Von Frisch discovered that honey bees have a language which enables them to communicate certain useful information with precision. When a bee scouting for nectar or pollen comes upon a rich flower-bed it returns to the hive and, by its antics there, tells the other bees what kind of flower it has discovered, the exact direction from the hive in which it is to be found, and the distance in statistical terms (at least, we are able to translate its communication into statistics that check with actual measurements). The other bees then stream from the hive and, on the basis of the information given them, are able to "make a bee-line" to the flower-bed, even though it be as much as six kilometers distant.

You will have to read the book to discover how a bee communicates species of flower and distance. You may think that you can guess at how it communicates direction, since there should be no difficulty for a bee in pointing with its body. In fact, however, the bee inside the hive normally performs its expressive antics on the honey-comb, which is in a vertical plane. It undertakes a bit of geometry, relating the direction of the flowers to the direction of the gravitational pull and the position of the sun in the sky. Professor Van Frisch has carried his work to the point where he is able to reveal just how it is that the bee can, apparently, know the position of the sun when the sun is quite hidden. He has found out something of what it is to look at the world through a bee's eyes.

In a foreword, Donald R. Griffin of Cornell touches on the possible significance of these discoveries. "In recent decades," he says, "biologists have grown reluctant to credit any claim that the reactions of lower animals attain a high degree of complexity, or what one might be tempted to call intelligence." Perhaps there will now be a swing in the other direction. This reviewer, less soberly, is attracted by possibilities of greater significance. Bees, ants, and termites have civilizations in which we cannot participate, from which we are physically and, if you will, intellectually excluded. We can hardly judge these civilizations, their degree of sophistication, their advancement, their backwardness. It would be ridiculous to claim that they are as "high" as our own or "higher"; but by the same logic we cannot say that they are "lower," more primitive, less important.

Here is a line of inquiry that some qualified person ought to pursue. The integrated community of bees, like every other manifestation of the living world, is the product of evolution. How did it evolve? Was its order, which has long been unchanging, preceded by anarchy? Julian Huxley has asserted that the earth's species have generally completed their evolution, with the exception of *Homo sapiens.* Man is still trying to be born, to realize himself, to evolve into whatever he is finally to become. Surely Professor Von Frisch's simple, lucid, and fascinating book provides a basis for some far-reaching speculation.



—*From the book.*

Louis J. Halle, Jr. is a contributing editor to Audubon Magazine *and the author of "Birds Against Men" and "On Facing the World."*

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Ideas & Studies Notes

ESSAYS IN EAST-WEST PHILOSOPHY. Edited by Charles A. Moore. University of Hawaii Press. $5. Of all disciplines philosophy is, or should be, the least parochial. Neither political boundaries nor geographic barriers should limit the love of wisdom and of knowledge. All time and all existence, total truth and total perspective—these should be the goals and guide-lines of philosophic inquiry, wherever it may be pursued. Unfortunately, however, the planet is divisible into hemispheres, and hemispherical philosophies have consequently arisen, one from the East and another from the West. The first of these has emphasized tuition and synthesis, and what F. S. C. Northrop (in his great book "The Meeting of East and West") has called the "esthetic component" in human life. The second has insisted upon logic and analysis, and upon the "theoretic component" in human understanding. What other differences are discernible between Oriental and Occidental thought, and what similarities? Is there any possibility of finding some harmony in these divergent views, these contrary attitudes toward the universe?

These are the questions which animated the discussions of forty-seven philosophers from the United States, England, India, China, Japan, and Ceylon who met at the University of Hawaii in the summer of 1949 for a six-week period of lectures, conferences, and seminars. Their deliberations are presented in this book, a symposium which includes papers in three philosophic fields, methodology, metaphysics, and ethics, together with the conclusions of the seminars. A note of optimism prevails, and one is encouraged by the earnest efforts of these scholars to learn from each other and to bridge the traditions which separate them.

THE BIAS OF COMMUNICATION. By Harold A. Innis. University of Toronto Press. $4.50. The author of this book, who is professor of political economy and dean of the School of Graduate Studies at the University of Toronto, has collected here a number of his occasional papers, including his Presidential Address to the Royal Society of Canada in 1947. It is immediately obvious that he is a man of vast learning, a man whose mind ranges freely over wide areas of knowledge.

In these papers he is interested primarily in the role of communications in the history of Western civilization. In the first of his essays he considers in detail the impact and influence of various vehicles of communication, particularly papyrus, parchment, and paper, as they have affected the origin and dissemination of knowledge. He has an opinion, supported both by logical ingenuity and by historical evidence, that these vehicles have had something to do with the character of Western societies. He wonders, for example, if the mechanization of the means of communication in our modern era has not contributed greatly to the mechanization of knowledge. He wonders about the differential effects of oral and written traditions in different societies and suspects that the former may be more flexible and less conducive to the monopolization of knowledge by special classes and groups. He has, in short, a unique theory of the relationship of communications to history, and this theory, or bias as he prefers to call it, is developed with considerable cogency and skill. It is a bias which merits the attentive reflection of philosopher and sociologist alike.

—Robert Bierstedt.

OUT OF THE SKY: An Introduction to Meteoritics. By H. H. Nininger. University of Denver Press. $5. "We saw a red ball of fire about the size of the moon when it is full. . . . Flaming fire and spark gushed around the ball, backward like water gushing out from an upside-down fountain and trailed out behind the ball in a heavy red line." This eyewitness account of a meteorite that landed in Kansas four years ago is one of many included in "Out of the Sky," a book devoted entirely to facts and fiction about the plummeting metallic bodies. No flying saucers are described. These tales include impressions at least equally fantastic, however, and their rich variety lends plausibility to the scientific opinion that the highly publicized discs may be meteoritic phenomena. But Dr. H. H. Nininger, director of the American Meteoritic Museum in Arizona, is not interested in contributing to flying-saucer speculation.

Starting with the ABC's of meteorites, the author presents step by step the results of centuries of careful observations and the elaborate theories based upon them. The bodies travel at speeds ranging from more than 400 to 2700 miles an hour; they vary in size from microscopic particles to the million-ton giant believed to have formed the great Arizona Crater. About a million observable meteorites strike the earth every hour (fortunately for us, most of them are small). Dr. Nininger has told his story simply and vividly.

—John Pfeiffer.

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NEW EDITIONS

FROM the University of California Press comes the first of a series of translations to be published under the auspices of the Modern Language Association of America: Chateaubriand's "Atala" and "René," in a single volume (paper-bound, $1.60), translated by Irving Putter. For only a few readers can these tales, charged with romantic sentiment, colored by dubious religiosity, and bathed in tears, have any interest but a historical one; and it may be argued that most persons who wish to read the melancholy stories of Chactas and René will be able to read them in French. But Mr. Putter has done his work well, and there is no questioning the influential importance of these two rhetorical celebrations of triumphant chastity, originally composed as chapters of the "Genie du Christianisme," and closely related by subject matter to "Les Natchez." Their author, with Rousseau and Madame de Staël, was one of the pioneers of Romanticism; the torch that he handed on—after acknowledging his own debt to "Werther" and Ossian—was carried forward with varying degrees of enthusiasm by Sénancour, Byron, Hugo, Musset, George Sand, Lamartine, and Loti. Today it may be hard to understand the once great popularity of "Atala" and "René," the wide appeal of Chateaubriand's esthetic, emotional Christianity, the attractiveness of René's despairing character to a lost generation, the excitement aroused by descriptions of the New World's virgin forests and great rivers, and the romantic longing of civilized Europeans for a kind of life that was summed up in Tieck's coined word—*Waldeinsamkeit*. But it is just this kind of understanding that we must achieve, in many cases, if we wish really to comprehend the literature of the past and find ourselves at home in successive, antithetical cycles of literary taste.

Chateaubriand wrote of the "noble savage" with an imaginative freedom made possible by ignorance. Louisa Wade Wetherill and her husband, John Wetherill—who, with his brothers, first explored the cliff dwellings of Mesa Verde, and investigated the ruins that are the core of the Navajo National Monument—lived for many years among the Indians of the Southwest, plumbed their natures, won their confidence, and made them friends. The Wetherill story is told in "Traders to the Navajos," by Frances Gillmor and Louisa Wade Wetherill, first published in 1934, now reissued by the University of New Mexico Press ($3.50). Louisa Wetherill learned the language of the Navajos so well that they thought she must be one of themselves. She finally became known as their Little Mother, and her book beautifully, at times poetically, preserves the superstitions, beliefs, legends, and wisdom of an ancient, proud, dispossessed, shamefully treated people.

The Stanford University Press gives us another interesting, valuable item of Americana—a facsimile reprint of the first, 1855, edition of Frank Marryat's "Mountains and Molehills, or Recollections of a Burnt Journal" ($5), with introduction and notes by Marguerite Eyer Wilbur. In addition to being a facile writer, the son of the author of "Mr. Midshipman Easy" was also a gifted lithographer, and the engravings with which he illustrated his text contribute much to the lively picture that he drew of fire-ridden San Francisco, his homestead on the Russian River, the diggings near Sonora, Vallejo, and the fortune hunters of many nationalities, as he knew them from the spring of 1850 to the end of 1852.

Gold was the magnet that drew men to California. Gold was the magnet that first drew explorers to Africa; then came the slave trade, the search for markets and scientific information, and the march of the abolitionists. In "West African Explorers," edited by C. Howard, introduced by J. H. Plumb, (World's Classics, Oxford, $2), we may read the tale of the European penetration of West Africa, from Richard Jobson to Mary Kingsley. For the armchair adventurer this is a fascinating anthology, which realizes the editorial aims of avoiding repetition and including only self-sufficient selections. Another new World's Classic is Trollope's "The Three Clerks" ($1.25), the partially autobiographical novel that offended Trollope's Post Office superiors. G. V. Carey's "Making an Index" (Cambridge, 75¢) itself contains an amusing specimen of the index-making art. Volume V of the Sraffa-Dobb edition of Ricardo's "Works and Correspondence" (Cambridge, $4.75) is available.

—Ben Ray Redman.

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BELLES-LETTRES

(Continued from page 29)

failing memory rather than a desire to wriggle out of an unpleasant situation.

The letters in these volumes are important in another way. Concentration of Walpole's genius for social gossip tends to give a false impression of his character. One must never minimize his devoted service in the movement to bring about a new historical perspective. In order to recognize his true stature we need to see also his serious side, to witness his all-absorbing delight in everything old. Before Bishop Percy and others more famous for their discoveries, Walpole was active in historical research.

Burden of the Small

STANFORD SHORT STORIES: 1952. *Edited by Wallace Stegner and Richard Scowcroft. Stanford, Calif.: Stanford University Press.* 160 *pp.* $3.

SOUTH CAROLINA IN THE SHORT STORY. Edited by Katharine M. Jones and Mary Verner Schlaefer. Columbia: University of South Carolina Press. 176 *pp.* $3.50.

By WILLIAM PEDEN

AMERICAN scholars owe to the university presses a debt that is too considerable to require comment here. I believe, however, that these presses can perform for the creative writer a service similar to that they have rendered the more traditional academic investigator. Several university presses—for example, that of the University of North Carolina—have already widened their program to include an occasional volume of fiction along with their scholarly monographs. Today, with the intelligent teaching of writing becoming a standard part of the college or university curriculum, and with more and more established writers finding in the academe a retreat from the pressures of too-easy commercial success, the university press has a challenging opportunity to encourage serious writing in poetry, the short story, and the novel.

"Stanford Short Stories: 1952" contains the work of nine young authors currently majoring in creative writing at Stanford University under the direction of Wallace Stegner and Richard Scowcroft. These student writers came from all parts of this country and from widely varying backgrounds. They have in common the desire to say through the medium of fiction the things they are most interested in or believe in most, and to say it well. The effectiveness of their stories reflects both their individual talent and integrity, and the patience and skill of their instructors, Mr. Stegner and Mr. Scowcroft.

These Stanford stories are remarkably free from such hallmarks of the amateur as over-seriousness, sensationalism, or dilettantism. Their overall professional competence is attested to by the fact that most of them have received prior publication in magazines including *The New Yorker, Mademoiselle, Tomorrow,* and *New-Story.* I was particularly impressed with Constance Crawford's story of an embittered and dissatisfied family, "The Boats"; Robert E. Thompson's analysis of the aftermath of a love affair with its undertones of guilt and remorse, "It's Such a Nice Day—Sunday"; Sarah Fay's depiction of the effect of a brother's illness on his two young sisters, "The Death of Pierce"; and J. D. Warnock's comic-serious tale of a group of travellers in a New Orleans cemetery, "Sydney and the Green Angel."

For "South Carolina in the Short Story," editors Jones and Schlaefer have selected sixteen stories depicting in one form or other life in the Palmetto State, all but three of which were written by native South Carolinians. If one or two of the stories are of somewhat dubious merit, the volume as a whole indicates an impressive statewide literary activity. John Bennett, born in 1865, is the earliest writer included; he is represented by a too-little-known classic of the War Between the States, "The Army of the Dead." The youngest writer, thirty-year-old Max Steele, has contributed an excellent story of a small boy and a kinless toad, "The Rescue." The difference between these two kinds of fiction indicates the pleasing variety of the volume, culled as it is from such diverse magazines as *Weird Tales, The Saturday Evening Post, The New Yorker,* and *The Virginia Quarterly Review.* Particularly worthy of special mention are John Andrew Rice's "Miss Hattie," Archibald Rutledge's "The Tomb," DuBose Heyward's "The Half Pint Flask," Josephine Pinckney's "They Shall Return as Strangers," and Glenn Allen's "A Name for a Boy."

William Peden is associate professor of English at the University of Missouri and director of the Missouri Writers' Workshop.

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THE NOTE-BOOKS OF MATTHEW ARNOLD. Edited by Howard Foster Lowry, Karl Young, and Waldo Hilary Dunn. New York: Oxford University Press. 656 *pp.* $10.

By Ben Ray Redman

THIS handsomely printed volume is a fine work of industrious, patient, resourceful scholarship. It contains, studiously edited, the literary contents of the notebooks that Matthew Arnold kept for thirty-seven years, 1852-1888, two so-called "general notebooks," and the reading lists that Arnold annually prepared for himself, in which both reading planned and reading done were recorded. The editorial task of ascribing the multitudinous entries to their proper authors and sources "has taken some twenty years of direct and indirect assault," during which time one small item has often forced the editors to examine three or four hundred volumes. A few—but only a handful—of entries remain unassigned.

The quotations are in six languages —Greek, Latin, German, French, English, and Italian; with the English, I should guess, running fourth or third —and we are told that, "By the wishes of the members of Arnold's family and of the publishers, there is no translation of entries in foreign or classical languages." If this fact makes the book largely a sealed book to many readers, it is a pity, for this volume not only opens windows into Arnold's mind and exposes the deepest foundations of his thought; it also, as the editors say, can rightly take its place "among the best books of devotion—the more so because the devotional parts are so rightly and naturally blended with so much else."

Arnold was not intent upon copying down in his yearly notebooks (the general notebooks are rather different) merely beautiful or merely striking passages of prose and poetry, nor was he busy collecting odds and ends of interesting or valuable information.

There are here items from newspapers and other ephemeral stuff, some of it preserved in a mood of amusement; but, for the most part, the Arnold of the notebooks is an ardent moralist and a worshiper of God, almost fearfully anxious that he shall never be found failing in the acts of right conduct and right worship.

The Bible is the book that is most often with him—the New Testament almost always in its Greek version—the wisdom of Proverbs being called upon a little more often than are the consolations of Psalms. After the Bible, he turns most frequently to "De Imitatione Christi," a fount of lifelong inspiration; and, after the "Imitatione," he draws most heavily on the moralizing and instruction of Goethe. Bishop Wilson is ever at his elbow. Renan is an honored teacher. From Epictetus, Cicero, Plato, Joubert, Montalembert, Riemer, Reuss, Wordsworth, Michelet, Vauvenargues, and George Sand—among many others—he derives wisdom and strength. Of three passages from Shakespeare, two are hortatory; the one passage from Spenser is moralistic.

Arnold, the critic, quotes Sainte-Beuve, Taine, Saintsbury, and Macaulay on Milton; Arnold, the general reader, wanders afield. But his prime concern is with self-discipline and piety. He is forever reminding himself to be up and doing, to remember —in the Latin of the "Imitatione"— that the evening will be joyful if the day has been fruitfully spent. He is always praying that he may be humble, avoid self praise, do his duty, adhere to a plan, realize his potentialities, and shun the pleasures of the flesh. When he finds help or inspiration in a sentence, he copies it out again and again, year after year. No less than nine times he exclaims with St. Benedict: "Ecce labora, et noli contristari!" Ten times he assures himself, in Goethe's words: "Es ist besser das geringste Ding von der Welt zu thun, als eine halbe Stunde für gering halten." Fourteen times, from the "Imitatione," he copies out: "Semper aliquid certi proponendum est." Indeed, as Lionel Trilling wrote in his introduction to "The Portable Matthew Arnold": "It was as if he were obeying as literally as he might the commandment to fasten the truth upon the doorpost of his house and upon his hand and to set it as a frontlet between his eyes."

Only the most cynical will decry his effort. Only a reader lost in cynicism can fail to be heartened, in proportion to his receptivity and capacity, by "The Note-Books of Matthew Arnold."

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Art in Image

CRITICS AND CRITICISM. By R. S. Crane, W. R. Keast, Richard McKeon, Norman MacLean, Elder Olson, and Bernard Weinberg. Chicago: University of Chicago Press. 647 pp. $6.

By ARTHUR MIZENER

THIS physically imposing book gives us our first full view of the 'Chicago School" of critics, sometimes called the "Aristotelian" critics. It is not a perspicuous book, and that is unfortunate, because it is an important book; it defines for our time an old but neglected conception of criticism which would certainly have immense benefits if we could learn how to apply it. It also presents a number of writers—notably Professor Crane—who are interesting no matter what they are talking about.

The basic conception of the theory held more or less in common by these writers is stated by Professor Olson: 'The poetics of a given species takes as its starting point the definition of the produce, *i.e.*, a statement of the nature of the whole composite produced by an art, and thence proceeds by hypothetical reasoning to treat of the questions specific to that whole and its parts." The most interesting passages in "Critics and Criticism" are those directed to these questions, to describing how the parts of a work must be related to one another to make a whole, how the parts themselves must be organized, how the characters serve the action, now diction reinforces the effects produced by these means, and—though not very extensively—how this whole Aristotelian position may be developed to include such forms as the lyric and the novel. These critics are convinced that, since criticism necessarily makes certain assumptions about what it is doing, it can do its job effectively only if its assumptions are conscious and systematic—and not those held by A. Richards when he wrote "The Meaning of Meaning."

But however much, in theory, a good theory of literature may improve a good critic, criticism is not perhaps quite so dependent on theory as the Chicago School assumes. In his early days Mr. Richards may have been as a critic what Lenin thought Shaw as a politician when he called Shaw a good man fallen among Fabians. Fifteen years ago Professor Ransom made much the same objections to Richard's theory that Professor Crane now offers; and agreement between these two is impressive. The fact remains that Mr. Richards was and is a fine reader of poems, perhaps as fine a reader as we have; he writes good criticism even if Professors Crane and Ransom are right about his theory. This discontinuity between theory and practice is not unusual: Dryden read Beaumont and Fletcher brilliantly despite his embarrassed inability to explain away Rymer's theoretical objections to their kind of plays; Rymer, for all his skill in theory, read them badly.

You can, apparently, even read critics badly if you are too rigidly concerned with theory. Professor Olson thinks that what Professor Ransom, also a long time ago, called "Mr. Empson's Muddles" are the necessary products of bad and confused theory. This is, I think, an error of precisely the kind Professor Olson's theory is supposed to protect him against; it is a misjudgment of the kind of discourse Mr. Empson practises. Like Hazlitt, Garrod and—much of the time

Arthur Mizener, professor of English at Cornell University, is the author of "The Far Side of Paradise."

New & Noteworthy

THE ENGLISH RENAISSANCE: Fact or Fiction? By E. M. W. Tillyard. Baltimore: Johns Hopkins Press. 118 pp. $3. Incisively, the author re-examines the Renaissance lyric, epic, and criticism.

THE GREEK GENIUS AND ITS INFLUENCE: Select Essays and Extracts. Edited by Lane Cooper. Ithaca, N. Y.: Cornell University Press. 306 pp. $3. A collection of essays which have gained importance in their evaluation of ancient Greek accomplishments.

MARIA CROSS: Imaginative Patterns in a Group of Modern Catholic Writers. By Donat O'Donnell. New York: Oxford University Press. 267 pp. $5. Waugh, Greene, Mauriac, O'Faolain, Bernanos, Claudel, Peguy, and Bloy are studied with the aim of understanding the relation of their Roman Catholic religion to their own writings.

OMAR KHAYYAM: A New Version Based Upon Recent Discoveries. By Arthur J. Arberry. New Haven: Yale University Press. 159 pp. $3.50. A Cambridge professor delivers the "Rubáiyát" in a version which differs drastically with the famous Fitzgerald translation.

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—Dryden, Mr. Empson is making good conversation about poetry. Good conversation is gay, witty, often extravagant and contradictory, given to aperçus rather than system. Like any other kind of discourse, it has its necessities. It does not matter much, for example, if Professor Olson is boring; in his kind of discourse the important thing is to be systematic, not amusing. In Mr. Empson's kind of discourse, though system does not matter much, it would be fatal to be boring. To hold Mr. Empson's kind of discourse to strict theoretical account is to miss the point.

Neither of these defects would perhaps matter very much if "Critics and Criticism" did not itself make a major point of them by opening with 150 pages of attack on such critics. This looks like a mistake in the formal presentation of their subject, despite the wit and justice of some of their attacks. Professor Keast's essay on Robert Heilman's study of "King Lear," for example, is both just and beautifully written. But his assumption that in demolishing Professor Heilman on "King Lear" he has disposed of "'The New Criticism' and 'King Lear'" is like supposing that you dispose of Pastoral Poetry by demolishing Ambrose Philips.

In any event, what is important here is not the mistakes of "New Critics," which are doubtless sufficient; what is important here is the virtues of the "Aristotelians." What New Critics may have done is not enough to the point to make a good beginning. The proper beginning is the Aristotelian theory, which we get only in fits and starts until page 546, where Professor Olson begins his "Outline of Poetic Theory." What ought to follow is illustrations of how the theory works in practice, and of this we get almost nothing except Professor MacLean's very good essay on "Lear" and a part of Professor Crane's on "Tom Jones." To make room for such illustration of how Aristotelians write criticism we could easily have spared the two-hundred odd pages of Professor McKeon's historical studies of Aristotle; these studies have only a remote bearing on the subject, and that bearing is no part of Professor McKeon's concern.

Between a formally questionable beginning and a McKeon middle which is at best out of all proper proportion, "Critics and Criticism" obscures its subject in a very trying way. That these Aristotelian critics should have failed formally is ironic; more than that it is unfortunate, because they have something of genuine value to say and they have great abilities as critical theorists.

Belles-Lettres Notes

SHE MADE THE BIG TOWN AND OTHER STORIES. By Frank Brookhouser. University of Kansas City-Twayne Publishers. $2.95. Twenty short stories, many of them reprinted from such diverse literary outlets as the little magazines, the quality magazines, and the slick magazines, comprise this highly skilled but somewhat monotonous collection. Mr. Brookhouser's skill as a story teller is considerable, and he has provided a pleasing variety of settings, characters, and situations. It is the mood, the narrowness of emotional range that produces the monotony. In almost all the stories the principal character, or the author, is looking back on a past that was brighter with hope: In "She Did Not Cry At All," "Say That Jimmy Kissed Me," and the title story, it is on a past love that was destined to be unfulfilled; in "My Father and the Circus," "A Life Going By," and "Easter Egg" it is on the lost ambitions of youth. A number of the stories—"The Inn was Promises," "Triumph with Bells and Laughter," and "Pierre"—deal with the war or the war's aftermath, and the mood is again one of gentle nostalgia. Two of the stories break successfully from this mold: "The Bereaved" is a morosely ironic vignette; "Epilogue in the Blues for Joey" while it shares the prevailing mood is a highly interesting experiment in the use of jazz rhythms in prose. Only one story—"Mr. Timothy and the Model," a whimsical fantasy that slips over into coyness—seemed less than successful in its own right. But the collection as a whole suffers from the lack of variety in its theme. The old cliché, not-to-be-read-at-one-sitting, applies here.

FAIRACRES. By G. Poe Waters. University of Denver Press. $4. The settling of Missouri, the establishment of its plantations, and the founding of the city of Independence provide the broad background for this novel—the first by Miss Waters and the first to be published by the University of Denver Press. In the foreground are a number of love stories; in particular that of Mary Bard and John Strother, and that of Sue Lee and William Catrell. The former is a pastel romance which suffers somewhat from the lack of conflict. The latter is a more interesting affair, involving a Negro slave and a plantation owner. It is further complicated by the fact that Sue Lee is a secret worker in the Missouri underground, helping in the transmission of slaves from the deep South to Kansas, and William is a

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leader in the Sons of the South, fighting to keep Missouri a slave state.

Miss Waters, who has used the history of her own family as material for her novel and has peopled it with historical personages, has a pleasant way with scenes of not too great dramatic intensity. Her characterizations are also pleasantly serviceable if on a rather superficial level. She tends to explain away any contradictions in their actions by vague references to the black mind, the mulatto mind, the Scot's mind, and even the South Carolina and Maryland mind. Toward the Negro characters she is, to use her own phrase, friendly but patronizing. Her principal white characters are all noble in intention if their actions sometimes belie this. But her story keeps you reading.

While not quite the significant contribution to Americana that the publishers feel it, "Fairacres" is an above average historical romance.

—EDWARD J. FITZGERALD.

GREEK LITERATURE FOR THE MODERN READER. By H. C. Baldry. Cambridge University Press. $3.75. In recent years there has been a decline in the study of classical language and, almost as a compensation, a spate of new, lively translations of their classics. For the reader who is modern in being alive today and in being dead to the "dead" languages, further aid is offered by the kind of book that Professor Baldry has written. One of the initial difficulties to a reader of Greek translation is his lack of familiarity with the "mental furniture" of Hellenic culture; and so here there are two opening chapters to sketch its political history—from the beginnings in Crete to the decline in the Alexandrian period—and its social, literary, and religious backgrounds.

After that the book settles down to the inevitable progression: Homer and the epic tradition, lyric poetry, the writers of tragedy (Aeschylus, Sophocles, Euripides) and of comedy (Aristophanes), the prose writers and historians (Herodotus, Thuycidides, Xenophon), the dialogue writers (Plato), and finally a brief epilogue on the Alexandrian writers. The discussion is fresh and always stimulating—in the sense of inducing a desire to read the literature itself; and it is informal and informed, never patronizing or pedantic. Especially good is the section on tragedy, which describes a production of the "Oresteia" in fifth-century Athens so vividly that the printed play takes on added splendor. Altogether a fine introduction, it is more elementary and less erudite than Professor Moses Hadas's "History of Greek Literature" published two years ago.

STEELE AT DRURY LANE. By John Loftis. University of California Press. $4. Sir Richard Steele, most widely known through his essays in the *Tatler* and *Spectator* and his letters to his Dear Prue, has additional importance. In recent years Professor Rae Blanchard has diligently and admirably edited some of his works and all of his correspondence; and now Professor Loftis examines his career as theatre manager and his last comedy, "The Conscious Lovers," produced in 1722. For painstaking method, thorough background, and impartiality the book is a valuable contribution to our knowledge of Steele and the stage of his day.

In the theatre his career had two phases—as theatrical manager and as advocate of the new sentimental comedy (with an exemplary or didactic purpose). Professor Loftis is aware of all the ironic differences between Steele's practice and his theory, and—even more commendably—he is impartial in finding him less than lovable. For the facts, based on extensive materials in archives and in print, show that although Steele advocated a reformed comedy with a high didactic purpose and showed it with his own last play, in his management of the theatre he was a failure—neglectful of his duties, tolerant of vaudeville bills and "immoral" Restoration comedies, and reluctant to produce new plays. Although Professor Loftis accuses him of intellectual dishon-

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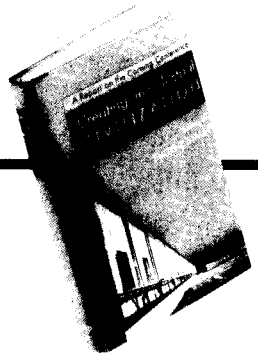

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esty in not putting his ideas into practice, perhaps he was merely exhibiting a normal human frailty; while in his theory and play he could express his personal untrammeled ideas, in his managership he had to adjust them to the exigencies of practical business, of collaboration with partners, and of his own deficiencies.

STURGE MOORE AND THE LIFE OF ART. By Frederick L. Gwynn. University of Kansas Press. $3. This workmanlike, affectionate book gives us a concise account of an English poet who was forgotten by the public long before he died. Sturge Moore was born in 1870, lived and circulated through artistic and literary epochs, and wrote incessantly and without success almost until his death in 1944. He has been praised by a few critics, but ignored by most readers and students.

The reason is easy to understand when we see that he wrote far too much (about 50,000 lines of verse) on moral and classical subject-matter presented in the old-fashioned garb of traditional poetic diction. In his two-part monograph Mr. Gwynn records in detail Moore's full life as artist and poet, and then an analysis of his poetry and ideas. That his reputation or popularity will ever blossom seems unlikely, but he deserves at least this sort of book to put him, so to speak, on record.

A curious detail with modern overtones: about 1905 Moore and his friends planned to produce Shaw's "Don Juan in Hell," but canceled the project because it was too ambitious. Today the Drama Quartette has succeeded in solving that problem. And a curious stylistic howler: Mr. Gwynn writes, "He actually burst into print." Poor Moore!

JOHN STUART MILL AND HARRIET TAYLOR. By F. A. Hayek. University of Chicago Press. $4.50. In his autobiography John Stuart Mill paid tribute to Harriet Taylor so extravagant that many readers suspected it to be more than she deserved, particularly when matched against the dyspeptic comments of Carlyle. Now through the newly discovered correspondence between Mill and Mrs. Taylor we can see how powerful her intellect was and how strongly it influenced the genius of Mill. Professor Hayek has neatly strung out the letters and joined them into a narrative with his comments—an excellent device, tactfully accomplished—so that Mill and Mrs. Taylor are their own eloquent and intimate advocates.

The letters start at the beginning of their friendship, when she was the legal wife of another man, but it was not long before she was the soul-mate of Mill. Although their friendship shocked many of their circle, causing them to retire from active social life, there was nothing sordid or undignified about it. Her husband accepted it, later arranging for a separation; and two years after his fatal illness—when she nursed him with great devotion—she married Mill. But she remained alive only six years longer, and Mill faithfully spent his last years near her grave in Avignon.

There is abundant variety in these letters—a Victorian love story, replete with family bickerings; the grubby account of earnest Utilitarian activities; the intellectual partnership of two vital minds; and a group of travel letters from Mill on walking tours through Italy and Greece. Finally Professor Hayek has printed two brief appendices: an early essay by Mrs Taylor, which shows she was a skillful pamphleteer, and some of her verse which proves she was a very bad poet

—ROBERT HALSBAND.

FRANCIS CARCO: The Career of a Literary Bohemian. By Seymour S Weiner. Columbia University Press $4. In spite of the purple patches of sadism displayed on the jacket, this book is more scholarly than sensational, more concerned with setting down the life and works of a prominent French living writer than providing vicarious thrills for the average reader. Is it, as the publisher suggests, for the general reader, anyway? He will feel frustrated at the coo treatment of what he suspects is a hot subject. Being told Carco's predilection for vice and debauchery is not like seeing Carco indulging. What we have here is more the academic thesis than a popular work. Certainly the scrupulous documentation (six footnotes in the first paragraph), the index, and the vast bibliography are for the specialist.

This study is the most thorough treatment to date of the poet and novelist who adopted as his own *patrie* the various levels leading up to Sacre Coeur. Bars, bordellos, queer joints—Carco shows his bourgeois readers the sights and lets them hear the characters speak their strange lingo. The fact that Carco's underworld is somewhat out-of-date makes it all the more exotic. Today poets of the *pègre* like Jean Genêt make the author of "Jésus la-Caille" seem as quaint as that extinct bird, the Apache. Incidental to the narration of Carco's career and the genesis of his works we are offered helpful background description of places and discussion of literary currents affecting the author. In th

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later chapters Mr. Weiner, with great care and skill, places Carco in his proper place in the panorama of contemporary French literature.

LITERATURE THROUGH ART. By Helmut A. Hatzfeld. Oxford University Press. $7.50. "Ut pictura poesis." Even though Horace may not have meant by his famous phrase that poetry is the sister of painting, the fact is pretty well proved by this distinguished study by one of our prominent literary scholars. Professor Hatzfeld reviews the history of French literature in terms of its relation to the fine arts. In each of the six major epochs which he establishes, he analyzes literary specimens and specimens of art to show derivation or kinship. A final chapter recapitulates his procedures to stress their value in literary and art criticism as well as in the broader study of cultural history. It concludes with a discussion of the problem that Lessing dealt with in his "Laocoön," that is, the particular limitations of each art. Such a broad-reaching, assertive work as this cannot fail to arouse discussion and disagreement. Scholars will not all approve classifications (the question of classicism and the baroque, for example). The immensity of the field covered precludes lengthy elaboration and defense of positions taken. This is regrettable since, aside from the broad classifications, many incidental assertions challenge our conventional notions of artists and periods. But in the parallels drawn between works of art, where critics in their impassioned search for analogies are wont to see all sorts of things invisible to the phlegmatic reader, Professor Hatzfeld operates with great restraint.

The book has been eagerly awaited since the manuscript received the MLA-Oxford award for 1949. It has useful notes and bibliography, and 100 half-tone reproductions illustrating the text.

—LAURENCE LESAGE.

NINETEENTH-CENTURY ENGLISH BOOKS: SOME PROBLEMS IN BIBLIOGRAPHY. By Gordon N. Ray, Carl J. Weber, and John Carter. University of Illinois Press. $3. For the addresses designed to constitute the third series of Windsor Lectures in Librarianship at the University of Illinois Library School, the sponsors selected a member of the university faculty, the head of the English department at Colby College, and the co-author of "An Enquiry into the Nature of Certain Nineteenth-Century Pamphlets" — three capable book detectives, which bibliographers, if they are to be sound

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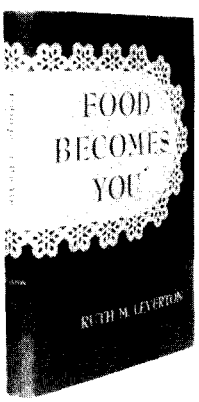

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—JOHN T. WINTERICH.

QUIET, PLEASE. James Branch Cabell. University of Florida Press. Distributed by Farrar, Straus & Young. $3. For a long time now, James Branch Cabell has seen it his task "to prevaricate tenderly about the universe." If the present prevarications are on the doddering side one cannot blame our distinguished septuagenarian, for time has left him far behind. Cabell asks the reader to be "Quiet, please" while he expounds himself as "my leading theme . . ." indulging unsystematically with a frisky abandon in sketchy reminiscences of his Virginia childhood, his adroit best-sellers of the Twenties crowned by "Jurgen," the problems attending literary success, while intermittently improvising a sad-voiced harping on the theme of man's vanity and general antics. His random literary views land on a variety of authors from Shakespeare to Joyce, without reviving any of the occasional brilliance which justifies his reputation. Appreciation of Mr. Cabell, I suppose, depends on how willing one is to admire his perfected, artificial egotism. In contrast to the satire of GBS and Anatole France, to whom he has often been compared, Mr. Cabell's iconoclasm is aimless and his intellectual naughtiness in "Quiet, Please" turns out to be of the blandest variety.

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cott, Helen Hunt Jackson, and Emily Dickinson. Unfortunately the correspondence of Roberts Brothers with its authors has not been preserved so that Raymond L. Kilgour has been forced to rely on the firm's cost books and reminiscences of people indirectly associated with the publishers. It is all the more creditable, then, in view of these facts, that Mr. Kilgour has managed to present a lively history of the firm's contemporary place, a fine analysis of Thomas Niles's shrewd publicizing of books and his exploitation of theological and social controversies, the problems in setting up a system of trade sales, economic reasons for imports of British books, and an estimate of the firm's varied titles with its backbone of steady sellers reflective of New England tastes.

WILLIAM FAULKNER: Two Decades of Criticism. Edited by Frederick J. Hoffman and Olga W. Vickery. Michigan State College Press. $3.75. As far as William Faulkner is concerned, the critical pendulum has swung from vituperative underrating in the Thirties to ecstatic overpraise more recently. In his introduction, Frederick J. Hoffman tosses brickbats at those who have scored Faulkner's stylistic perversities and his gallery of degenerates, while awarding inclusion in his anthology to those critics who have appreciated properly the genius of Faulkner. The reader is given a choice of admiring Faulkner from different angles: Faulkner's modern mythology—the conflicts of tradition in the South (George M. O'Donnell), his great gifts not as novelist but as a long short-story writer (Malcolm Cowley), Faulkner as an artist capable of writing a novelist's novel—"The Sound and the Fury" (Conrad Aiken), as reviver of the Greek sense of tragedy (Rabi), as a brilliant stylistic innovator (Warren Beck), and as a realist, symbolist, esthetician, experimentalist, sociologist, and ironist. Robert Penn Warren calls for a concerted effort to unearth the hidden riches of Faulkner, a mining expedition on which the critic is to be prepared for formidable polarities, paradoxes, inversions, and dialectic progression (open or concealed).

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VACATIONS

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DOUBLE-CROSTIC NO. 951

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS

A. English game resembling baseball.

B. Swedish author of "The Story of San Michele," 1929.

C. Responding at once (preceded by "quick"; 3 wds.).

D. Novel by Joseph Conrad, 1900.

E. Living at different depths of the sea-bottom; said of certain organisms (biol.).

F. The Tosa school of Japanese painting.

G. Petulant; peevish.

H. To overreach.

I. A leading Negro educator (1856-1915).

J. Stately; dignified.

K. English author of "A Dog of Flanders" and "Bimbi" (pen-name).

L. A kind of two-masted vessel with spritsails, used by the Danes, Dutch, etc.

WORDS

94 45 20 176 188 4 118 61

133 121 29 171 48 116

51 162 47 34 12 19 14 39 58 117

148 3

113 41 63 16 166 76 95

127 108 11 7 22 15 90 49 184 161

80

68 89 101 87 183 105

9 144 69 139 52

134 100 72 50 96 8

169 91 177 86 17 99 28 82 111 131

182 107 98 173 85 129 6

138 42 170 84 1

158 164 106 141

DEFINITIONS

M. Member of a cenobite order among Jews of Palestine, second century B.C. to second century A.D.

N. One of the Gorgons.

O. A catholicon.

P. Confronted impudently.

Q. Clumsy; awkward.

R. A hero of Scotland associated with the spider (full name).

S. Felled the timber on (a tract of land).

T. Introduced artfully.

U. American sculptor (bust of Robert E. Lee for American Hall of Fame; 1862-1943).

V. A tube connecting the middle ear with the nasopharynx (anat.).

W. Any extraordinary person or thing (Latin; 2 wds.).

X. Escamillo in the opera "Carmen".

Y. To bring forth young, as a goat or sheep.

WORDS

186 18 30 53 180 75

130 46 104 66 93 112 159

174 181 24 122 33 10 165

70 150 143 32 119 110 38 78

142 40 25 132 152 77 92 44

55 59 102 65 135 88 67 21 73 14

17

2 179 37 115 136 160

79 97 147 27 74 156 5 123 103 13

168 151 146 126 56 163 114 109

83 62 125 153 35 157 172 178 60 18

128 54 145 81 13 64 23 26

155 167 43 185 140 120 31 71

154 124 57 36

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

						1 K	2 S	3 C	4 A	5 T	6 J	7 E		8 H	9 G	10 O	11 E	12 C					
	13 W	14 C	15 E			16 D	17 I	18 M	19 C	20 A	21 R	22 E	23 W	24 O	25 Q		26 W						
27 T	28 I	29 B	30 M			31 X	32 P		33 O	34 C	35 V	36 Y	37 S	38 P		39 C	40 Q						
	41 D	42 K	43 X			44 Q	45 A	46 N	47 C	48 B		49 E	50 H	51 C		52 G	53 M						
54 W	55 R	56 U			57 Y	58 C	59 R		60 V		61 A	62 V	63 D	64 W	65 R	66 N							
67 R	68 F		69 G	70 P	71 X	72 H	73 R	74 T	75 M		76 D	77 Q	78 P	79 T	80 E	81 W							
82 I	83 V	84 K		85 J	86 I	87 F	88 R		89 F	90 E		91 I	92 Q	93 N	94 A	95 D							
96 H	97 T	98 J		99 I	100 H	101 F	102 R	103 T	104 N		105 F	106 L		107 J	108 E	109 U							
	110 P	111 I	112 N	113 D	114 U	115 S	116 B		117 C	118 A	119 P	120 X	121 B	122 O	123 T	124 Y							
125 V		126 U	127 E	128 W	129 J		130 N	131 I	132 Q	133 B	134 H	135 R	136 S	137 T		138 K							
139 G		140 X		141 L	142 Q	143 P	144 G	145 W	146 U		147 T	148 C	149 R	150 P	151 U	152 Q							
153 V	154 Y		155 X	156 T	157 V	158 L	159 N	160 S		161 E	162 C	163 U	164 L		165 O								
166 D	167 X	168 U		169 I	170 K	171 B	172 V		173 J		174 O	175 R	176 A	177 I	178 V	179 S							
180 M		181 O	182 J		183 F	184 E	185 X		186 M	187 V	188 A												

Solution of last week's Double-Crostic will be found on page 42 of this issue.

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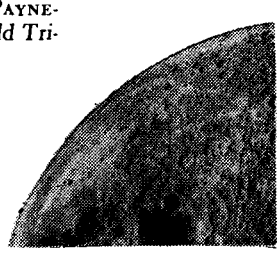

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